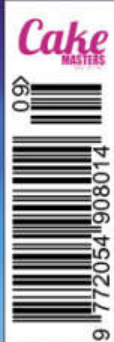


# Cake

**Masters**  
MAGAZINE



**FASHION  
ISSUE**

**9** AMAZING  
TUTORIALS

LEARN TO  
MAKE THIS  
**SHOW  
STOPPING  
CAKE!**

**SEX AND  
THE CITY  
PAR-TEA  
AFTERNOON TEA**



**WIN!**  
A SUGAR SHOE  
KIT FROM  
CAKE STRUCTURE

**FASHION  
THROUGH  
THE DECADES**

**Recipes**  
Competitions  
Inspiration  
**+MUCH  
MORE**



Jewelled Cupcakes  
Tutorial



Makeup Box Cake  
Tutorial



Royal Icing  
Masterclass



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Sweet Tiers  
Bespoke Cakes  
ChapixCookies  
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Lady P's Cupcakery  
Confetti Cakes  
Cake Heart  
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Sugarwhizz  
Delicia Designs  
The Cupcake Oven  
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Little Hunnys Cakery  
Cake on the Brain  
BunsInTheOven Cupcakery  
GBBO - Bake Along  
Isleworth Baking Club  
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# The Fashion Issue



## Welcome to the September issue of Cake Masters Magazine.

Dedicated to all things  
fashion, this month we  
have some amazing  
tutorials, techniques and  
masterclasses to share  
with you! From Cake  
Lace, to Sugar Stilettos,  
and to an amazing  
Makeup Box Cake, there  
are many different  
things for you to try in

this issue. Firstly, I am very excited to give our UK based  
readers FREE CAKE LACE! Clare Bowman herself has  
created a fantastic tutorial showing you how to use the  
lace to create a beautiful show-stopping tiered cake, as  
well as some pretty vintage style cupcakes.

Decorating with royal icing is a traditional technique  
that has developed through the ages and can be used  
for some fabulous modern designs. To get you started,  
we have a royal icing masterclass from Renshaw. From  
the basics of making a piping bag and a guide to nozzles,  
to applying designs, this masterclass shows you how  
to pipe flowers and create a beautiful piped design.  
Keeping on the theme of royal icing, we have a great  
tutorial for Perfume Bottle Iced Cookies - demonstrating  
how to achieve modern elegance with this medium. We  
also share with you the work of a group of artists who  
have created fantastic royal iced cakes inspired by A  
Midsummer Night's Dream.

Our featured interview this month is with Marina Sousa,  
from Just Cake. Marina talks to us about her cake career  
and her highlights - one of which was being invited  
on The Oprah Winfrey Show! We also have a gorgeous  
collaboration of fashion cakes through the decades,  
organised by Jacki Fanto, from Blissfully Sweet.

Back for a 2015 collection, William Tan, from Ipoh  
Bakery has created Runway Barbie 2.0. We discovered  
William last year when he broke the internet with his  
new-style Barbie doll cakes. William created a beautiful  
array of fashion doll cakes for the June 2014 issue and  
has wowed us again with fabulous new designs. You  
must check this feature out! Keeping with the fashion  
theme, we even had afternoon tea in style at the Hyatt  
Regency in London with a Sex and the City Par-Tea!  
Everything was divine and beautifully crafted, you must  
check it out!

A new type of competition can be found in the Elevenes  
section, where we have song title cupcakes! Each  
cupcake represents a song and to make it a little more  
interesting, each song has a colour in the title. Email  
in your answers to win a fabulous prize from Cake  
Structure: a Stiletto Shoe Kit and a Baby Shoes kit!

I hope you enjoy this issue, remember to share your  
creations with us on Facebook!

*Rosie*

Editor

[editor@cakemasters.co.uk](mailto:editor@cakemasters.co.uk)

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# Baking Wish List



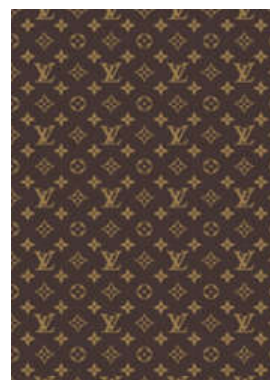
Three Tier Mini Cake Pan Set  
Lakeland.co.uk  
£7.99



Cake Stuff Sugarcraft Fondant  
Icing Modelling Tools - Set of 11  
Cake-Stuff.com  
£19.95



Band Diamante Effect  
Trim - Fuchsia  
Design-A-Cake.co.uk  
£1.49 per metre



Louis Vuitton Signature Design  
A4 Edible Image  
Thecakedecoratingcompany.co.uk  
£6.99



Little Garden  
Large Cupcake Box  
Shopmerimeri.co.uk  
£7.50



Royal Icing - 400g  
Renshawbaking.com  
£2.49



Fitted Dress Cookie Cutter  
Lindyscakes.co.uk  
£11.57



Rainbow Dust Edible Glitter  
Navy Blue  
Design-A-Cake.co.uk  
£2.95



Glam Plunger Cutters  
by SilikoMart Wonder Cakes  
Set of 2  
Thecakedecoratingcompany.co.uk  
£7.75



Kaleidoscope Teapot  
Colliericampbell.com  
£25



Drop Kitchen Connected  
Scale & Recipe App  
Lakeland.co.uk  
£79.99



AC Fabric Texture Sheet  
Set of 6  
Cake-Stuff.com  
£11.95



# Baking Wish List



kMix Fire Cracker Stand Mixer  
Amazon.co.uk  
£329



Gold Pump Push Edible Glitter  
Dust by Cake Lace  
Thecakedecoratingcompany.co.uk  
£6.99



Cake Structure Stiletto Shoe Kit  
Cakestructure.com  
\$64.99



Truly Alice Mini Cake Domes  
Set of 6  
Luckandluck.co.uk  
£7.94



Ties for Guys Mould  
Katysuedesigns.co.uk  
£8.99



Great British Bake Off Bunting  
Cookie Cutter Set  
Lakeland.co.uk  
£5.99



SK Pink Isomalt - 125g  
Squires-shop.com  
£4.95



Massa Ticino Sugarpaste - 7kg  
Cake-Stuff.com  
From £34.95



Patchwork Cutters Shoes,  
Bags & Confetti  
Patchworkcutters.co.uk  
£5.50



Jelly & Cake Oven Gloves  
Annabeljames.co.uk  
£27



PME Sugar Pearls  
Pearlised Oyster  
Design-A-Cake.co.uk  
£2.25



OMG Cookie Cutters  
Shopmerimeri.co.uk  
£5

Prices correct at point of printing

# Cake Lace Cake Tutorial

by Claire Bowman



Claire Bowman is a self taught cake designer who has been making cakes for less than five years. She designs for Cake Lace and has taken edible lace making to the next level. Claire loves to design cakes that have impact and colour. Cake Lace won Best New Product at the Cake Masters Magazine Awards last year.



## Equipment Required

- 12", 5" depth cake
- 10", 3" depth cake
- 8", 5" depth cake
- 6", 5" depth cake
- Cupcakes
- Buttercream
- 14" drum cake board
- 6kg Perfect Purple Massa Ticino
- 2kg Bride White Massa Ticino
- 300g white gum paste
- Serenity Cake Lace Mat
- Cake Lace spreading knife
- White Cake Lace
- Cake Lace Peony Cutter Set
- Cake Lace Gold Decorative Metallic Dust
- Cake Lace Violet Matt Dust
- Royal icing
- Piping bag
- Dinkydoodle Shell and Sheen
- 8ml edible gold pearls
- 4ml edible gold pearls
- 24 gauge florist wire
- Florist tape
- Stamens
- Edible glue
- Cornflour
- Muslin dusting bag
- Large rolling pin
- Small rolling pin
- Ball tool
- Flat edge paintbrush, number 5
- Craft snips
- 8cm round cutter
- 5cm round cutter
- Small scissors
- Foam pad
- Palette knife





# Tutorial

## Steps 1a & 1b

Mix the white Cake Lace to the manufacturer's instructions and spread on to the mat. Take the excess off with the spreader and either air dry for 3-6 hours or pop in to the oven at 70°C/160°F for 18-20 minutes. When dry to the touch, remove from the mat, store on greaseproof paper with a light dusting of cornflour in a cardboard box. Cake Lace will last for up to a year.



## Step 2

Cover the 12" cake in Perfect Purple Massa Ticino sugarpaste; the 10" cake in Bride White; 8" in a mix of Perfect Purple and Bride White, and the 6" with a lighter mix of Perfect Purple and Bride White. Remember to cover your board too.



## Steps 3a & 3b

When the 10" covered cake is dry to the touch, mix the Decorative Metallic with Shell and Sheen. Using a flat edged paintbrush, paint the metallic paint on to the cake and leave to dry.



## Step 4

To decorate your 12" cake, roll out sugarpaste and cut out circles with the 5cm cutter. Frill around the circle's edge using the ball tool.



## Step 5

Starting at the bottom, add the frills to the cake using royal icing to attach. Start to overlap slightly.

## Step 6

Build frills up around the cake with each layer overlapping the layer below. When totally covered, including around the top of the cake, steam to give a lovely sheen. Finish the frills off with a dusting of glitter lustre.



## Step 7

Start to put your cake together, making sure that it is doweled correctly. Always find the highest point of the cake and cut the dowel, making sure it's at least 1mm above the cake. Royal ice each dowel and place the next cake on.

## Step 8

Cut both of your Cake Lace strips with small scissors so you will have four pieces of Cake Lace to join around both top tiers. Trim the little tag strips off the ends.



## Step 9

Use cooled boiled water to adhere the Cake Lace on to the 8" cake. Paint the water sparingly with a flat edged paintbrush.



**Step 10**

Gently start to press the lace on to the cake.



**Step 11**

Cut the second strip in half so the final join will be at the back of the cake. Match the two pieces either side of the first and join the two raw edges together. Cut the excess with small scissors.



**Step 12**

To make the petals that are around both of the top tiers, you will need the peony cutters, rolling pin, cornflour and dusting bag. Roll the sugarpaste very thin (1mm) and cut out a peony. Cut with small scissors so you have five small petals.



**Step 13**

Frill the edges with a ball tool.



**Step 14**

Attach the petals around the top of the 8" cake, with two rows hanging over the edge. Steam and add glitter lustre.



**Step 15**

Attach the smaller strips of lace to the top of the 6" cake in the same way as Steps 9-11.



**Step 16**

Using royal icing, attach edible 4mm pearls as a border around your cake.



**Step 17**

You can also use the edible 4mm pearls to the top two tiers and 8mm pearls to the bottom tier as shown in the photo.



**Step 18**

Make and add petals to the 6" cake. This time make enough to hang over and cover the top of the cake fully. Steam and add glitter lustre.



**Step 19**

To make the peonies, you will need a foam pad, dusting bag with cornflour, small scissors, rolling pin, peony cutters, edible glue and 24 gauge wire.



**Step 20**

Using gum paste, make a Mexican hat.



**Step 21**

Cut out using the peony cutter.





# Tutorial

## Step 22

Cut with small scissors so you have five petals, repeat this on all four sizes of peony cutter.

## Step 23

Thin the edges of the petals, glue the edge of the wire and insert in the bottom of the petal. Dry the petals for 24 hours before using.

## Step 24

Make the centre stamens using florist wire and add each petal separately. Dust with the Violet Matt on the edges in the centre and fully on the outer petals.

## Step 25

Dust the petals and centre with the glitter lustre.

## Cupcakes

### Step 26

Cover your cupcakes in buttercream, making a small dome. Roll out sugarpaste, cut a circle with the 8cm round cutter and cover your cupcake. To attach the lace, use cooled boiled water.

### Step 27

Make some petals as before using the peony cutters and frill with a ball tool. Attach the petals with royal icing.

### Steps 28a & 28b

For detail, add 4mm edible pearls with royal icing. Spray with the glitter lustre to finish.

### Step 29

For the second cupcake design, cut out a peony, frill the edges and place over a covered cupcake.

### Step 30

Repeat Step 29 and glue on top of the cupcake. Spray with glitter lustre.

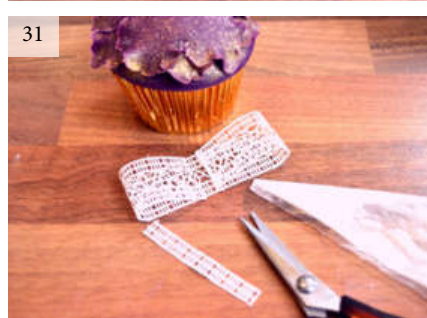
### Step 31

Using the remaining strips of cake lace, create bows by gluing two ends of the lace in the middle.

### Step 32

Neaten the join with a smaller strip of cake lace and place on top of the cupcake.

**For more information about Cake Lace and other designs, visit: [www.cakelace.co.uk](http://www.cakelace.co.uk)**  
**Cake Lace can be purchased from all good cake decorating shops.**





# OUT & ABOUT

This feature tells you about our travels out and about, events around the world and upcoming events!

This month we have...

## ... been watching The Great British Bake Off

With four of the ten episodes of Great British Bake Off episodes already passed, we're almost half way to discovering who will be crowned this year's Best Amateur Baker. So far, Paul and Mary have tested the bakers with cakes, biscuits, bread, and desserts. The mixture of success and disaster taking place in the tent has enthralled us. We've loved the decorative element to this year's bake off. From chocolate work on Black Forest Gateau to 3D bread sculptures, and from royal icing piping on biscuit boxes to tiered baked cheesecakes. This year's Showstopper challenges have definitely had the wow factor!

As always, it's great to learn about different bakes, and we've enjoyed the mixture of technical challenges this year. On top of the classics, such as Paul's baguette recipe in bread week, we've seen the coffee and walnut cake's lesser known cousin – the walnut cake. Plus, the swirled Arlette from biscuit week and the pretty Spanische Windtorte from dessert week have had us straight in to the kitchen to give them a try – we're sure you've been practicing your fondant violets too.

There's so much more to look forward to in this series. We can't wait to see how the bakers deal with free-from bakes, ice cream rolls and vol-au-vents. We'd love to hear your thoughts too! Check out our weekly blog after each episode and share your predictions for this year's winner in our poll on [www.cakemasters.co.uk](http://www.cakemasters.co.uk).

Images credit: BBC/Love Productions/Mark Bourdillon



## ... seen some fabulous cakes at ICES

The 40th annual convention and show of the International Cake Exploration Society took place at the CenturyLink Convention Center in downtown Omaha, Nebraska from 30th July to 2nd August. Over 750 registered attendees and vendors took part in the show from over 28 countries. On display were over 300 works of sugar art in the cake gallery and sugar art competition. The grand prize winner in the Confectionary Competition was Bryson Perkins from New Hampshire, and we loved his piece for 'Sands of Time' with the amazing hourglass sand timer.

Attendees were also treated to numerous all inclusive hands-on classes and demonstrations on techniques both old and new. Plus, this year, members of the public were welcomed to view the Sugar Art Gallery and Competition and to support this year's designated charity, Paws 4 Autism. Proceeds went to help fund service dogs for autism spectrum children and adults.

In the sugar art gallery, guests could see the spectacular 40th anniversary show cake which highlighted cake styles, events, and members from the past 40 years. Also, a life sized animal train frosted entirely with buttercream and equipped with lights and sounds, hundreds of cupcakes and candy embellishments! Next year, the convention and show will move to Mobile, Alabama from 4th-7th August. For more information, head to [www.ices.org](http://www.ices.org) or [www.icesconvention.org](http://www.icesconvention.org).





### ... been planning for The Americas Cake and Sugarcraft Fair hosted by Satin Ice

We're so excited to be visiting Orlando, Florida for this cake show like no other in the U.S. With over 75 hands-on classes and demonstrations, visitors to Cake Fair can learn to make everything from custom cake toppers to extension stringwork. We can't wait to look around the exhibition! With demonstrations from celebrity guests, a real-time international cake challenge and cake competitions, there will be so much to see. From Catwalk to Cake Walk, we're also intrigued by the Friday night entertainment of the Sugar Arts Fashion Show. We've already been shopping for cocktail dresses (fabric, not sugar!).

On our own stand, there's going to be some exciting stuff. We've been working with three fabulous cake artists on a cake installation that you are going to love! It will be truly amazing. Make sure you head over to get a picture with our secret surprise and for some great offers on our magazines.

The Americas Cake and Sugarcraft Fair is at Orange County Convention Center & Hyatt Regency Hotel, 18th-20th September. For information or to register for the show, head to [www.cakefair.com](http://www.cakefair.com).

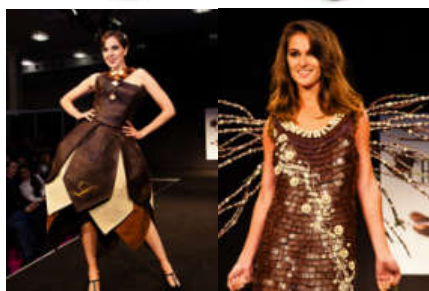


## We are looking forward to...

### ... The Chocolate Show

As the grand finale of Chocolate Week, the world's greatest chocolate exhibition returns to London in October. With celebrity demonstrations, free tastings and workshops, The Chocolate Show is a great event dedicated to fine chocolates. Additionally, the world famous Chocolate Fashion Show will return to the catwalk with a live show every day at 5pm - this year's theme is 'Once Upon a Time in the Land of Chocolate'. Celebrated chocolatiers and fashion designers collaborate for this spectacle, so it is not to be missed!

The Chocolate Show is at London Olympia, 16th-18th October. For more information and to buy tickets, head to [www.thechocolateshow.co.uk](http://www.thechocolateshow.co.uk)



### ... Patchwork Cutters Demonstration Day

At the lovely Belfry, set in idyllic countryside and only 20 minutes from Birmingham city centre, Patchwork Cutters are holding a demonstration day to show how to use their products to great effect. The day will include four one-hour demonstrations, a charity raffle and a two course lunch. Marion Frost will share her techniques for making various flowers and simple figures, and give ideas for Christmas, christening and wedding cakes. There will also be goody bags and a first look at their new products.

Patchwork Cutters Demonstration Day is at The Belfry in Wishaw, Sutton Coldfield on 17th October. To find out more and book tickets, head to [www.patchworkcutters.co.uk](http://www.patchworkcutters.co.uk)



### ... The Cake & Bake Show, London

The UK's biggest baking show comes to the ExCeL Centre in London at the beginning of October. With the nation's favourite TV chefs, Great British Bake Off winners and finalists, and a master patissier, the Super Cake & Bake Theatre is a great place to see demonstrations of delicious bakes. The show also has both Cake and Bake competitions and a new Interactive Classroom for an experience with a difference. We will be at the exhibition so make sure you stop by our Cake Masters Magazine stand!

The Cake & Bake Show will be at the London ExCeL Centre, 2nd-4th October. Get an exclusive 2 for 1 discount using the code CM241, head to [www.thecakeandbakeshow.co.uk](http://www.thecakeandbakeshow.co.uk)



## Carrot Cake with Cream Cheese Icing

Adding grated carrots to a cake batter makes it moist and sweet. Their flavour is not discernible once the cake is cooked, but they impart a moist texture. Walnuts add extra crunch, while the icing gives it a rich and creamy finish.

Serves 8-10

### FOR THE CARROT CAKE:

300ml sunflower oil, plus extra for greasing  
300g self raising flour, sifted  
1 tsp ground cinnamon  
½ tsp ground ginger  
¼ tsp grated nutmeg  
300g caster sugar  
4 eggs  
250g grated carrots, squeezed to remove excess moisture  
75g walnuts, roughly chopped

### FOR THE ICING:

100g unsalted butter, softened  
100g cream cheese, at room temperature  
400g icing sugar  
Grated zest of a large orange, plus extra to decorate

1. Preheat the oven to 180°C/350°F/Gas Mark 4. Grease and line the tins with baking parchment. Combine the flour, spices, and caster sugar in a bowl. Beat the eggs and oil in a jug and add to the dry ingredients. Add the carrots and walnuts and stir well to form a stiff batter.
2. Divide the batter equally between the tins. Bake for 45–50 minutes, until the cakes are golden brown and an inserted toothpick comes out clean. Cool in the tins on a wire rack for 10 minutes. Turn them out and place on a wire rack to cool completely. You can store the unglazed cakes in an airtight container up to 5 days ahead.
3. For the icing, whisk the butter and cream cheese in a bowl until smooth. Gradually whisk in the icing sugar until combined. Add the orange zest and whisk well.
4. Sandwich the cakes with a third of the icing. Use the remaining icing to cover the top and sides of the cake. Sprinkle over a little orange zest and serve. You can store the cake in an airtight container for up to 5 days.

Step-By-Step Desserts by Caroline Bretherton  
and Kristan Raines  
Published by DK (£20)



## Peach and Prosecco Marshmallows

We use white peach purée and real Italian prosecco in these marshmallows, which are reminiscent of a classic Bellini cocktail. Topped with real edible gold leaf, they are truly decadent.

Makes 36

2 medium egg whites  
150ml prosecco  
36g powdered gelatine  
500g white granulated sugar  
4 tsp golden syrup  
50ml cold water  
225g white peach purée (make with 350g of peaches, following steps 1-2)  
Edible gold leaf (about 9 pieces), to decorate  
Cornflour and icing sugar, for dusting

1. Carefully wash the fruit under a cold tap. Soft fruits, like peaches, need to be blanched in boiling water first for 45 seconds before peeling and removing the stones.
2. Add the fruit to a food processor and blend until smooth (you may need to push the fruit down with a spoon every now and again and use the 'pulse' button). The fruit purée can be stored in an airtight container in the fridge for 2 days.
3. Whisk the egg whites to stiff peaks using an electric stand mixer and set aside. Warm 100ml of the prosecco in a saucepan, evenly sprinkle over the powdered gelatine and stir until dissolved.
4. Use the sugar, golden syrup, cold water and 150ml of the peach purée to make a hard-ball sugar syrup. Add the gelatine and combine

with the egg whites until they turn glossy. Keep mixing on full speed for 5 minutes, stop the mixer and add the remaining peach purée and prosecco. Turn the mixer back on to full speed for another 5 minutes until the mixture is the same consistency as lightly whipped double cream.

5. Turn off the mixer and pour the marshmallow from the bowl in to a prepared 23cm (9") baking tin. Cover with cling film and leave to set overnight or for 8 hours at room temperature.
6. Once firm but before cutting, add gold leaf to the top sticky surface of the marshmallow. Turn out on to a 50:50 mixture of cornflour and icing sugar. Dust your knife with this mixture and cut the mallow into 36 equal pieces. Enjoy them straight away or keep in an airtight container for 2 weeks.

All Things Marshmallow by Ross  
O'Brien and Amy Nelson  
Published by Jacqui Small (£20)  
Photography by Keiko Oikawa





# Sticky Toffee Pudding

When I was a kid, our school used to serve sticky toffee pudding every now and then. It was always a treat and had us bolting it down as fast as we could, so we could sneak up and try to score seconds.

Serves 6-8

## FOR THE PUDDING:

225g pitted dates  
1 tsp bicarbonate of soda  
1 tsp instant coffee  
75g unsalted butter, softened, plus more for the dish  
140g dark brown muscovado sugar  
1 tsp vanilla bean paste  
2 large eggs  
175g plain flour  
1½ tsp baking powder  
1 tsp ground cinnamon  
1 tbspcocoa powder

## FOR THE BUTTERSCOTCH SAUCE:

50g unsalted butter  
100g dark brown sugar  
100ml double cream  
2 tsp lemon juice

1. Roughly chop the dates and put them in a bowl with 200ml of boiling water, the bicarbonate of soda and coffee. Stir well and set aside for 20 minutes to soak.

2. Preheat the oven to 180°C/350°F/Gas Mark 4. Liberally butter an ovenproof dish of about 1½ litres in volume.

3. Beat together the butter and brown sugar in a large bowl with an electric whisk until lighter coloured and fluffy. Add the vanilla and thoroughly beat in the eggs, one at a time.

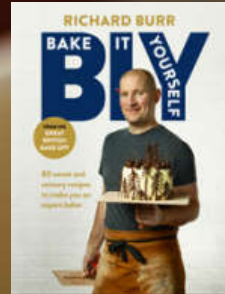
4. Sift together the flour, baking powder, cinnamon and cocoa powder and fold them in to the batter with a spatula.

5. Pour the dates, along with their soaking liquid, in to a food processor and blitz down to a smooth purée. Fold in to the batter, then carefully scrape in to the prepared dish.

6. Bake for 35-40 minutes, or until a cocktail stick comes out clean when poked in to the centre.

7. While the pudding is cooking, make the butterscotch sauce. Melt the butter in a saucepan over a low heat. Once it has melted, add the brown sugar and cream, then increase the heat to medium and continue to stir until the mixture begins to boil. Whisk the mixture over the heat for 2-3 minutes using an electric whisk, then add the lemon juice and whisk for another 2-3 minutes. Pour the sauce in to a heatproof jug and serve with the pudding.

*BIY – Bake It Yourself* by Richard Burr  
Published by Quadrille (£20)  
Photography by Chris Terry





# Sex and the City Par-Tea

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LONDON

## Travel - Taste - Try



Can afternoon tea be FUN?! Heck yeaaaaaah!!! Especially if you're indulging in the "Sex and the City Par-Tea" at the Hyatt Regency in London. I was a big SATC junkie back in the day, and so enjoying this themed afternoon tea was very nostalgic for me, and brought back many fab memories of my love affair with Carrie, Sam, Charlotte and Miranda.

Not only was the Par-Tea wonderfully presented – I mean the attention to detail was amazing – but each delicious morsel had a tie-in to SATC and NYC, including:

- Waldorf salad sandwiches
- Salted beef with pickles on mini bagels
- Smoked salmon balls

My faves were the mini New York hot dogs with mustard, and the mini-burgers (named Jack Berger, after one of Carrie's boyfriends).

'Glamorous, with a touch of whimsy' is how I would describe this Par-Tea, and the sweets and pastries continued the glam SATC theme:

- Pearl macarons for Carrie
- Leopard printed high heels for Samantha
- Diamond topped red velvet cupcakes for Charlotte

- Vanilla cheesecakes with margarita flowers for Miranda

All totally delicious mini works of art! Well, not-so-mini actually; these were very generously-sized portions! – and that's even before the scones are served warm and fresh upon request. We tried ours with the tangy-silky-smooth lemon curd – WOW!

The teas on offer also correspond to the characters: for Carrie, Jing Organic Silver Needle; for Samantha, Whole Rosebud China Black Tea; for Charlotte, Darjeeling Second Flush; and for Miranda, Jing Organic Jade Sword Green Tea. (But I opted for the suggested Cosmopolitan, the SATC ladies' fave cocktail – a perfect accompaniment to my stroll down memory lane).

This is a perfect afternoon tea for the girlfriends, whether or not you're SATC fans! The "Sex and the City Par-Tea" is available on Fridays, Saturdays and Sundays between 3:30pm and 5:30pm. The cost is £38 per person and guests can also enjoy this fashionable afternoon tea along with one of the girls' favourite cocktails, the Cosmopolitan, for £47 per person.



Enjoying Afternoon Tea at The Hyatt Regency, London





Available until 8th September is the Mad Hatter's Afternoon Tea, another fab themed AT available from the Hyatt, in honour of the 150th anniversary of Lewis Carroll's "Alice's Adventures in Wonderland". I adored the "Eat Me"/"Drink Me" cocktail, but the whole presentation of this Mad Hatter tea is so bright, colourful, and screams FUN! Here's a fun sneak peak... "curiouser and curiouser".

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Photography: Jen's Just Desserts



# A Royal Icing Masterclass from



Emma Chamberlain has been decorating cakes for over ten years, is a highly skilled cake artist and has recently joined the team at Renshaw. Emma learnt her skills through taking college courses in both Cake Decoration and Food Hospitality. She has since fine-tuned her skills over the past seven years working as part of the award winning cake decorating team at Slattery Patisserie, Manchester. Here, she excelled in patisserie, cake decoration and chocolate work, before joining the Renshaw team in January this year. Emma is always keen to encompass the latest trends and techniques in to her designs.

## You will need:

- Greaseproof paper
- Pencil
- Scissors
- Spatula
- Variety of icing nozzles
- Small fine paintbrush
- Icing nail
- Royal icing, either homemade or New Ready to Use Royal Icing from Renshaw





## Making the piping bag

Cut a square of greaseproof paper approximately 8". Fold over across the middle, point to point. Cut along this line to create two triangles. Snip off the tip of the point on the longer side. This makes it neater and easier to handle when made in to a cone.

Wrap the right point around until it meets the central point on the triangle to start creating a cone shape.

Wrap the left point around the cone until it meets the point on the back. Adjust until the cone is tight.

Fold the points in to the cone twice. This will make sure the bag is secure.

Add a nozzle to the piping bag by snipping off the point and placing the nozzle inside the bag.

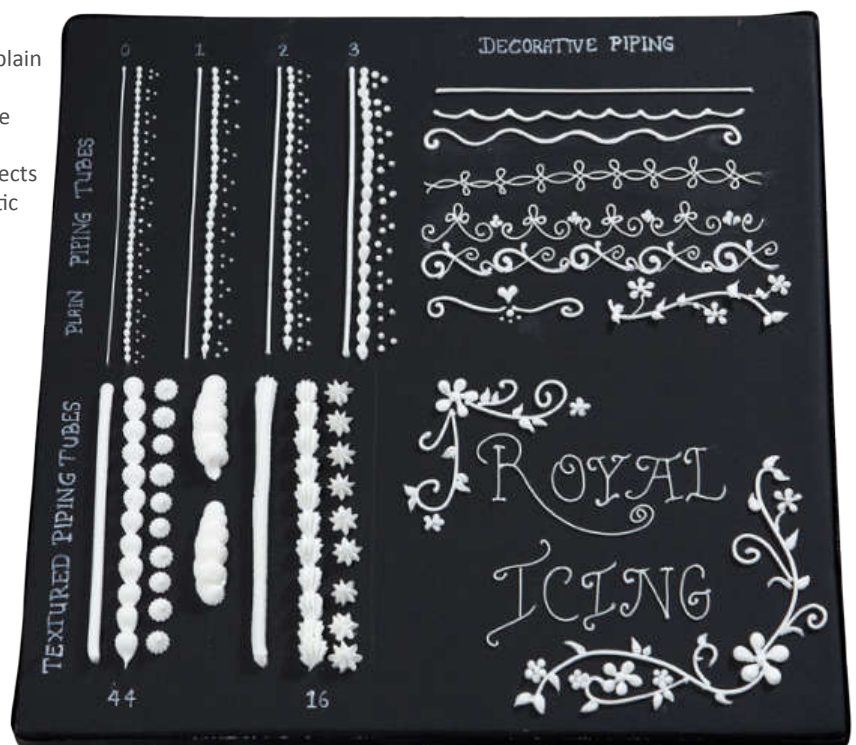
Using a palette knife, fill the bag half way with Renshaw Royal Icing.

To secure the bag, press the top of bag together and push the icing down in to the tube. Fold over the two points and then fold the top over twice. The bag is now ready to use.



## Choosing a nozzle

There are a great many nozzles to choose from but for plain piping, a beginner may wish to start with a No. 3 tube. Someone with more advanced skills may wish to use the No. 0, which enables very fine detailing. For other key piping styles, we have shown the icing effects of two nozzles, No. 44 and No. 16. Both can give fantastic icing detailing when used to pipe stars, shells or even textured lines.





## Starting off your designs

All great designs should start off with a little sketch. This will ensure that the design is the correct fit for your cake and that it will be in proportion. We chose a little bird design to use as a top decoration for a delicately coloured gift cake.

To start, the single little bird image was traced on to greaseproof paper. To make a second bird, we have simply flipped over the initial tracing, placed it next to the first bird then traced over both of them to create the full image.



## Transferring the image to your cake

Place the greaseproof paper tracing over the top of your cake and secure with a couple of tiny dots of royal icing. These dots can easily be removed with a sharp knife once you have finished the tracing.

With a pin-tool, carefully mark out the design. Once all the sections of the design have been marked, the greaseproof paper can be removed – you should be able to see a faint design on the cake surface. It's a good idea to carefully remove the little holding dots of royal icing at this stage.

Using a plain piping tube (we used a No. 1), begin to pipe out your design following the marked out pattern. Keep an even pressure as you pipe.

Hint: If the icing falls outside your lines, or you make any small errors, these can easily be removed or gently pushed in to place using a small paintbrush – the bristles of the paintbrush should be only slightly damp.





## Piping a flower

You will need:

Icing bag  
Petal nozzle  
Greaseproof paper square  
Icing nail

Piped flowers are best created using a flower nail. They can be created ahead of time and set to one side to dry. Cut some small squares of greaseproof paper and secure to the icing nail with a small dot of royal icing. Technique: Hold the icing nail in one hand and the piping bag in the other.

Using a petal piping nozzle, begin to pipe the first petal. Start the piping from the inside petals and work your way around. Pipe one petal at a time, gently twisting the icing nail as you go. It's best to hold the piping bag at about a 45 degree angle. When the flower is at a suitable size, remove the small square of greaseproof paper from the icing nail and set it to one side to dry. Hint: Petal piping nozzles are available in both left and right-handed versions, so be sure to ask for the correct one!

To make the little flowers more realistic, pipe a small bulb of icing in to the centre of each flower. This can be done before or after final application of the flower.

Once dry, the little flowers can be placed in position on the cake, using a small dot of royal icing underneath to secure.



## Side stencil work

Royal icing can be used with stencils to make a very easy and effective side design to any cake. Place the icing stencil against the cake side and secure using tiny dots of royal icing. These will be removed later.

Using a palette knife, apply some royal icing against one end of the stencil and scrape across using a scraper tool. Carefully peel away the stencil to reveal the pattern. Repeat this around the sides of your cake.

Carefully remove the holding dots of icing with a sharp knife. This is best done soon after application before the royal icing has had time to set fully.

For more information, visit:  
[www.renshawbaking.com](http://www.renshawbaking.com)



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# Fashion Through the Decades

Ten cake decorators came together from across the globe to portray these decades of fashion from 1900 to 2000 – in cake. They used fashion as their inspiration and sweetness as their fabric. Each cake epitomises the trends of each decade and together, they make a complete representation of Fashion Through the Decades.

Over the past 100 years, fashion trends evolved decade after decade and formed the fashion forward times of today. Not only were these trends iconic to each decade, they also told a story about how lives were lived – periods of struggle and decadence (1930s and 1920s), periods of freedom (1960s) and periods of outright defiance (1970s and 1980s). Fashion tells more than a story of fabric and design, it tells a tale of how we live.



**Shannon Bond**  
**Shannon Bond Cake Design**

My decade was 1900-1910, primarily inspired by the beautiful handmade lace and intricate details of many designs from the iconic fashion house, House of Worth. For my piece, I decided to focus on the evening gown style that was very popular early in this decade.

I used edible Cake Lace, folded, airbrushed and overlaid together to get a layered, pleated lace effect on the bottom tier. I embellished gathered ruffles with sugar pearls, added lace textured fondant and graphite gum paste flowers with sugar pearl centres to reflect the intricate details of the Edwardian fashion era.



#### Faye Cahill - Faye Cahill Cake Design

I was thrilled to be assigned the 1910s - an era when gowns became more daring and innovative. Draping and longer lines were favoured and patterns became more stylised under the influence of Art Nouveau. I was drawn to gowns that used tonal gradients and also those with sheer drapes and gathers. I added some streamlined shaping to my cake silhouette and kept the overall look pared down. Although the overall look is simple, the design has fine detailing and I worked in one of my favourite colour palettes of creams, antique, black and gold.



#### Robin Apted - Unusual Cakes for You

CC Photography Hobart

The 1920s were an iconic era in fashion. It was the time that saw the Gatsby style and the flapper dresses become in vogue. The lines were structured in these styles, however, the designs were unusual, heavily beaded and used intricate lace and embroidery to give a beautiful feminine finish. I was drawn to one dress in particular that inspired my whole design. The bottom tier of hand placed mini cachous and black airbrushed confetti replicated the intricate bodice beading. The centre tier was a combination of the dress pattern and shimmering panel inserts that were in the dress. The top tier was kept to a minimum, consisting of just black airbrushed confetti so as to not take away from the rest of the detail, but to give it height and elegance. Of course, no 1920s design would be complete without a feather headpiece to adorn the top of the cake.



**Calli Hopper - Callicious Cakes**

1930s

I was inspired by the soft floral voiles and chiffon dresses of this era. There was still a post 1920s influence with pearls and feathers. With my design, I tried to depict this vintage femininity. To achieve this, I hand painted on to fondant and used wafer paper feathers as well as pearlised dragees and draping.

**Jacki Fanto - Blissfully Sweet**

The 1940s and 1950s were what I saw as the advent of haute couture houses, where fashion became iconic and designers were masterminds of their own times. Christian Dior was THE designer of the era and to this day, his fashion is still forward and ahead of its time.

The 1940s and 1950s were a time of elegance, a time where the female silhouette was celebrated and accentuated with structured designs that showed their form. Volume was added with bustles and textiles were opulent and alluring. Head pieces evolved in to stylish fashion statements and really became the statement accessory piece for the decade.

My piece is an ode to Christian Dior – his beautiful millinery feathered pieces, layers of structured fine fabric, glittery opulent bustles to enhance the female form and rich embroidery to add glamour and texture to statement pieces.



## Peggy Lee - Peggy Does Cake

Being “modern” was at the forefront of everyone’s mind in the 1960s, so I drew my inspiration from the famously modern colour block shift dress, made popular by Yves Saint Laurent’s Mondrian Dress in 1965. I paired that look with a couple of other trends of the decade: shiny boots/ accessories and geometrical accents.

The 1960s marked a big change in fashion. For the first time ever, styles and trends were dictated by the common people and not by high profile designers from Paris and London (who had to work fast to keep up with the ever-changing looks of the era’s youth). Young people, inspired by social movements, rock and roll music, feminism, and the ever-quicken pace of the times, required an incredibly eclectic array of clothing choices. Their styles evolved faster than ever before, changing drastically for some groups from year to year. Fashion ‘fads’ were everywhere, even in to the 70s and 80s, as this trend of rapidly changing styles continued.



## Lesley Wright - The Royal Bakery

The 1980s saw the birth of an anti-conformist approach to fashion, quickly adopted by the punk rock movement. Fishnet stockings, studded and spiked jewellery, safety pins, chains and zips were popular, along with padded leather jackets and tartan. T-shirts often included offensive slogans and controversial images and clothes were deliberately ripped and dirty.

I strived to be anti-establishment in my design by combining the most iconic elements from punk fashion in a traditional tiered style. The cake is finished with a wafer paper bloom printed with fonts and imagery from album covers of the era.





**Alyssa Hall - Cuteology Cakes**

The 80s: a decade of glam, glitz and neon. It was the decade that gave us MTV, Madonna and fashion dominated by the Memphis movement. The movement drew inspiration from Art Deco and Pop Art, and relied on bold patterns, asymmetrical shapes and bright colours. It is loud, unapologetic and bizarre, but it also encapsulates everything that is quintessentially 80s. This cake was inspired by a Dior fashion show where the models wore bold patterns, colours and shapes. I was drawn to the vibrant mix of fabrics and the daring use of shapes as headpieces. This cake was made with love for a decade that no one will soon forget.

**Helena Kastanis - Sweet Tiers**

The 1990s were loud and sexy. This creation is inspired by Gianni Versace – renowned for combining luxurious classicism with overt sexuality. He was responsible for the birth of the era of the supermodel and as a result, his fashion became inextricably entwined with 90s pop music, celebrity and excess. Cleavage threatened to spill out of tight, bold gowns and embellished brassieres were worn on the outside. Solid colours, bold geometrics, animal print and intricate details were Versace's trademarks. Created for the super rich, his impact was felt across all sections of society as adaptations of his designs found themselves woven in to our jumpers, leggings and accessories. This creation pays homage to his incredible talent that still inspires to this day.



**Vivien Malyan - Bespoke Cakes**

*Neiyo Photography*

The new millennium fast became an era where anything goes. A mash up of previous fashion trends, mixed with experimentation, meant we saw everything from boho styles to the unforgettable swan dress.

And so, the futuristic and theatrical fashion of Lady Gaga embodied all of what the 2000s represent. Angular, bold, monochrome and a blend of textures were what inspired the design of this cake. The twisted middle tier represents a shift in fashion thinking. The prismatic topper and super black matte juxtaposed with the gloss of leather are iconic of an artist who is confident in her own 2000s style.





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# Perfume Bottle Tutorial

by Myriam Sánchez, ChapixCookies



Myriam Sánchez, known as Myri, from ChapixCookies, is a graphic designer from Mexico. She became a cookie artist for the love of her daughter. Myri is an award winning cookie decorator, instructor and co-author of the book "100 Party Cookies: A Step-by-Step Guide to Baking Super-Cute Cookies for Life's Little Celebrations". She has created this easy tutorial on how to make a romantic perfume bottle.



## Equipment Required

- Perfume bottle cookie cutter
- Royal icing:
  - Buttercream consistency in pastel pink
  - Meringue consistency in white
  - Honey consistency in white
  - (Add the necessary water until it reaches a visually similar consistency)
- Tips: #2, #3 round tip, #107 flower tip, PME #1 and #1.5 tip
- 3 couplers
- 3 piping bags
- Mini gold dragees
- White edible pearls
- Airbrush
- Edible airbrush colours in white and pink
- Rainbow Dust Silver Grey edible marker
- Wax paper
- Accent tweezers
- Scribe tool



### Step 1:

Make the flowers in advance. Secure a sheet of wax paper on to a cookie sheet with adhesive tape. Using pink royal icing in buttercream consistency and tip #107, position the piping bag at 90 degrees, close to the paper. Squeeze the piping bag, making a small flower, and release. While the icing is still wet, glue a white edible pearl at the centre. Repeat the process as needed. Let it dry completely before removing.



### Step 2:

Using your favourite cookie recipe, bake a batch of cookies using a perfume cookie cutter. Allow the cookies to cool completely before decorating.



### Step 3:

Outline and flood the bottle's body using white royal icing in honey consistency and tip #3. Fix as necessary using the scribe tool. Let it dry completely.





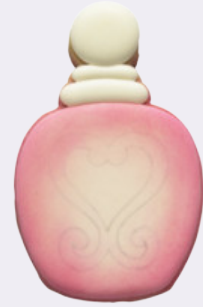
## Step 4:

Airbrush the bottle's body around the edge using pink edible airbrush colour (if the pink is too intense, mix it with white to get a pastel shade). Let it dry completely.



## Step 5:

Outline and flood the top and lower parts of the bottle's cap using white royal icing in meringue consistency and tip #2. Let it dry.



## Step 6:

Trace a central heart shape decoration with a silver grey edible marker. Fill the middle part of the bottle's cap using the same white icing and tip.



## Step 7:

Outline and flood the left side of the heart shaped decoration using white royal icing in meringue consistency and tip #1.5. Using white royal icing in honey consistency and tip #1, carefully pipe hearts around the bottle's body in two teardrop shapes (one on the right side and one on the left). Let it dry.



## Step 8:

Outline and flood the right side of the heart shaped decoration, using the same icing and tip.

Pipe a dot at the top of each heart, using the same icing and tip. While the icing is still wet, glue one mini golden dragee on each one. Pipe more dots between each heart. Let it dry.



## Step 9:

Pipe a dot at the centre of the cap using white royal icing in honey consistency. While the icing is still wet, glue one white edible pearl at the centre and mini golden dragees all around (the upper line first, then the lower). Repeat the process in the centre of the heart.



## Step 10:

Pipe mini white dots all around the heart shaped decoration.



## Step 11:

Glue some extra dragees following the picture. Glue a pink flower on to the lower part of the cap. Let it dry completely.

## Tips and tricks:

-If you don't own an airbrush device, use pink petal dust to apply the shade using a round medium sized paintbrush.

-To easily glue the mini gold dragees, dip the scribe tool with royal icing and take a mini dragee with it (it will stick to it). Place it on to the wet royal icing.

Enjoy!

For more information, visit:  
[www.chapixcookies.com](http://www.chapixcookies.com)



# INTERVIEW

# Marina Sousa

Just Cake

**After successful careers in visual merchandising and the entertainment industry, a twist of fate brought Marina to the doorstep of an upscale cake design studio in Beverly Hills. There, she discovered her passion and unique talent for designing cakes. Known for her beautiful cake design, Marina has been on the Food Network as a champion and judge as well as a guest on The Oprah Winfrey Show.**



## **Tell us about you and your family**

I'm Californian, born and raised. I live in Aptos, a small beach town about an hour and a half south of San Francisco in the Monterey Bay Area.

My family is rather small; I have just one sister, Ronda, and she has a beautiful little family of her own. My mother passed away almost seven years ago now and I just lost my grandmother this last March. My father lives in Palm Springs. Oh, and how can I forget my puppy, Jack? He's certainly family and constant entertainment!

I grew up always being encouraged to follow my passion and I know that I am extremely lucky to have been afforded the luxury to do so. I owe this to my family and my grandparents in particular.

## **What is your background - have you always done cakes full time?**

Being a cake designer was certainly not on my radar of things I wanted to do when I grew up! I mean, who knew this was even a real job way back when?

My formal education is in Fashion Merchandising and Theatre Production Management. Fate brought me to the doorstep of a cake design studio that was far, far ahead of its time and the rest, as they say, is history!

## **When did you start your caking career?**

I began making cakes professionally about 15 years ago. I started working at Rosebud Cakes in Beverly Hills. I was there for a couple of years before I decided I wanted to start my own business. I left Los Angeles to go to the Culinary Institute of America to attend their Baking and Pastry Arts program. I knew exactly what I wanted to do after school - to open a custom cake shop - so my goal in school was really to get a grasp on the fundamentals of baking. It was a really great experience that I felt came at the right time in my life for me to truly appreciate the opportunity. I started my business, Just Cake, within months of graduating from CIA and have been at it every day since!

## **Do you remember your first paid for cake order? What was it?**

I believe my first paid order was a Tiffany gift box. Shortly after I decided to open my business in Santa Cruz. I ran in to my home economics teacher from high school, Mrs. Chappel, in Costco one day. I had 300 pounds of sugar in my cart and she couldn't help but ask why?! I gave her my very first business card and have made several cakes for her family over the years. The first cake I made was for one of her daughter's 16th birthday and I just made the same daughter's wedding cake last year!



**Describe your cake decorating style in three words?**

Contemporary, elegant and detailed.

**Where do you get your design inspirations from?**

Everywhere really! Fashion, textiles, colour, travel, architecture, stationery, fine china patterns... You name it! If there's some sort of texture involved, I tend to mentally file it away to explore in cake when time allows.

Given my background in fashion and theatre, those are probably the two biggest influences on me. It's really not even so much a specific piece or collection sometimes - it can just be a subtle movement as a dress comes down the runway or an emotion it evokes in me.

**What kinds of cakes do you LOVE to make?**

White wedding cakes. Sounds super dull, I know! I just love pulling out detail and texture in monochromatic colour schemes. I think it's a real challenge to create definition and contrast where there is none to begin with.

**Cake decorating styles have changed over the past few years, what do you think have been the biggest changes and what do you predict for the future?**

Styles have certainly broadened with more and more products, tools and easy access to classes being available to the sugar artist. I think one of the biggest changes has been the concept of sculpted cakes becoming quite ordinary. There used to be only a handful of people who attempt them and even fewer that did them well (and I'm not counting myself among them! They just aren't my favourite things to do!) and now you see them everywhere!

As far as what I predict for the future... Let's say what I hope for the future of cake is that designers emerge again with their own point of view. I used to pride myself on looking through a bridal magazine and being able to identify people's work simply by their cake designs. Designers had very distinctive styles. At the risk of sounding old, these days with so much visual reference available at the click of a mouse, so much of the work out there is simply variations on whatever is trending on Pinterest. Not that there is anything wrong with that, it just becomes a little stale pretty quickly. It's simply a very different world in that regard from when I started and I hope that there are designers out there waiting in the wings to share some truly unique points of view.

**What has been your most challenging cake?**

I think the most challenging projects have been competition related and the logistics were the biggest challenge! Packing for Last Cake Standing was madness! Not knowing what or how long you were in for lead me to pack pretty much everything but the kitchen sink - which would have been very helpful actually given the fact the competition

kitchens had no sinks! After doing so many crazy competitions and logistically intricate projects, regular cakes don't feel like much of a challenge!

**What has been your worst cake experience?**

I think we've all had our cake calamities in day-to-day production but thankfully, mine have been pretty minimal. Since you asked about the worst "cake experience" though, I'd have to say it was teaching on a cruise ship! It was a fun trip but the logistics were just the things nightmares were made of! The only piece of equipment I had requested was a microwave and it wasn't until I was onboard the ship that I was told that wasn't available. One of the classes I was teaching was an isomalt class and I had it all cooked and prepped in Pyrex measuring cups ready to go - but no microwave made that a futile effort. We ended up with an induction burner and a Teflon coated skillet (which we learned turns

any colour isomalt grey - just FYI!). To add insult to injury, the room we were teaching in had felt covered tables. Not the best combination! The situations you find yourself in, especially internationally, can be a bit comical and truly give you a new appreciation for the phrase "make it work"!

Oh, and there was this time on Last Cake Standing where I found myself in a swimming pool carrying a cake over my head... And the time I passed out on national television. All in a day's work!

**You have a beautifully clean finish to your cakes, how do you achieve this?**

I didn't cover a cake in fondant for the first four years of my decorating career. Buttercream was all that was used where I started so I think it's just one of those practice makes perfect things. That and a little OCD! It's one of those basics that's not hard to do but is often overlooked as important. Fondant





has made it relatively easy to get a smooth looking cake. Buttercream requires a little more technique and lots more practice.

#### Do you have any cake idols?

Colette Peters and Mike McCarey.

I've admired both of their styles and work since I first learned about them. Colette's books captured my imagination and Mike's work sparked something in me that made me believe anything was possible. They have both been incredibly generous and gracious to me over the years and I treasure their guidance and friendship.

#### What is your most recognised cake? Tell us about it

It's so hard to say! I think one of my first really recognisable cakes was a blue ruffle cake that I made for Brides Magazine. They were holding an event at Grand Central Station recognising the 50 top sugar artists in America. I was at a total loss about what to design but had always been fascinated with the similarities between fondant and fabric. At that point, ruffles were unexplored territory in cake beyond the Garrett Frill and I really wanted to explore that concept on a larger scale. It's certainly one of the cakes I get questions about the most!

Chandelier style cakes are right up there too. I first used the technique in a Food Network Challenge for Miley Cyrus - Sweet 16 Cake. The concept resulted in one of a kind moulds for hanging sugar beads that Dominic Palazollo perfected and manufactured for me. It was the beginning of what became "Marvelous Molds".

#### What have been your three most favourite cakes to date?

##### 1. Keegan's wedding cake

My friend, Keegan Gerhard (host of Food Network Challenge), married Lisa Bailey (also a pastry chef and recently named as one of Dessert Professional's Top Ten Pastry Chefs in America) and asked me to make their wedding cake. It was the first cake I designed with hanging sugar beads - a style that



became one of my signatures. This was before I attempted to make moulds so these beads were handmade and strung. I still have vivid memories of sitting on my bed in the hotel room the night before the wedding stringing more beads! I easily spent 100 hours on that cake. The cake design was really one that I poured myself in to and still really reflects my personal style. The wedding itself was a truly unique event with the guest list and contributing chefs being the who's who of the pastry world! It was a pretty extraordinary experience.

##### 2. Oprah's cake

There were so many things I loved about that design but the one element that I was most proud of was the fact that the top 1/3 of the cake was hanging from the rafters! I really wanted a floral chandelier effect and absolutely didn't want it to be obstructed by a centre pole so that I could also have a revolving element in the centre of the design. Thankfully, the production team at Harpo Studios weren't at all fazed by the concept and worked with me to make it happen. When all was said and done, I don't think people even realised it was hanging. It was really seamless and exactly what I had envisioned. I love when a plan comes together! When they went to strike the cake during a commercial break, the audience gasped as it came down.

##### 3. The World's Salad Bowl cake

The area I live in is a thriving agricultural zone. I was approached by a group to make a cake for a fundraiser celebrating the agriculture in our area, which is often referred to as the "salad bowl of the world". It was a real opportunity to showcase our work and the talents of my design team. Dawn Nemec, a designer I've worked with for years now, creates extraordinary detailed pieces. We had so much fun creating this one!

#### Tell us how you met Oprah!

I was asked to be a guest on a show that was about reality TV. They did a whole segment on cake shows and I was representing FN



Challenge. It was a total whirlwind experience and certainly a once in a lifetime one. I basically had three days to design a cake, pull together a team and supplies and get on a plane to Chicago with an 11' cake. I didn't sleep for a week but it was totally worth it! The only direction I was given was to show up with the "best cake you've ever made in your life... that will make Oprah's jaw drop", so no pressure whatsoever really.

#### What has been the best highlight in your career to date?

Being a guest on The Oprah Winfrey Show was huge and the culmination of many things - my appearances and wins on Food Network Challenge being one of them. On a personal note though, my mother was somehow always convinced that I would end up on Oprah someday. She was a huge fan! She passed away just months before I was on the show. She would literally start sentences with "someday, when you're on Oprah..." That being fulfilled alone was everything.

Another earlier highlight was having a cake featured editorially in Modern Bride magazine where my cake was featured alongside the likes of Sylvia Weinstock and Ron Ben Israel. It was a little bit of a moment for me.

Ok, I know you just asked for one and I've already given you two,, but I just can't leave this one out... I was asked to work on a cake for the city of Beverly Hill's 100th birthday. Donald Wressell, Executive Pastry Chef for Guittard Chocolate, designed and spearheaded the project. It was the greatest collaborative project that I've ever been involved in. The pastry chefs who worked on the cake (for months) were the top in their industry and just the best people. James Rosselle, Mike McCarey and myself were the only cake artists on the team and we were all so grateful to have been involved. When all was said and done, we served upwards of 15,000 people cake and constructed a 12' by 24' by 12' tall replica of Rodeo Drive and the Beverly Hills City Hall building. Amazing!



**What advice do you have for someone wanting to take their cakes to the next level, wanting to create that wow factor?**

Love is in the details. Attention to detail is the biggest differentiating factor. It takes so little to go that extra distance but it makes all the difference in the world. Practice truly makes perfect and there is no one class or one person that is going to make you better. It's all up to you and your level of commitment to the craft.

**How do you feel about people replicating your cake designs?**

That's such a hot button issue for some people! I feel like if you put your work out there in the world, it's ripe for the picking. It is what it is. It's art. What I find fascinating is newer decorators claiming to have invented a technique and then becoming indignant about others copying them when the reality is, someone else pioneered that particular technique long ago. I think there is a real lack of knowledge as far as "cake history" goes and no true resource. I was teaching last week and half of the students had never heard of Mike McCarey and credited someone on Facebook for inventing cantilever style structures?! With so many people out there in the teaching market these days, it's become harder to identify the true source, but it's safe to say that nothing is new out there! It's the way of the world - what was old becomes new again; it's simply a cycle. I find that people who are concerned about their ideas being stolen don't have too many of their own. By the time your work is being replicated, a true designer should be on to the next thing.

Stealing images is another story. That just makes zero sense to me!

**We are looking forward to seeing you at The Americas Cake and Sugarcraft Fair in Orlando, what will you be doing there?**

I'm going to be teaching one hands-on class (Bas Relief Techniques) and doing a demo - cake borders 12 ways! Really looking forward to seeing you guys there!

**What are your top three cake decorating tips for our readers?**

1. Practice. Practice. Practice.
2. Develop your own style by exploring your personal design point of view.
3. Do consistently good work. One project is no less important than another. If you feel that way, it's probably an order you shouldn't take... And it's ok to say no!

**We love all things jewelled and love your jewelled themed cakes, tell us about them**

I've always loved all things sparkly and my cake designs are often an extension of that! I became fascinated with trying to create realistic looking gems early on and am still seeking the perfect solution. One can never stop learning!

I've designed a line of moulds with Marvelous Molds - buttons, beads, brooches - and am excited about some coming additions to the line! We're launching a few new border moulds that I've designed to coordinate with my Brooch collection. I love that moulds allow people to quickly and accurately replicate a piece that, without a mould, would take hours and produce far less perfect results. I'm a huge advocate of charging appropriately for your time as a designer and using moulds is a great



way to maximise that effort. I'm always so excited to see what people create with them!

### Do you run classes? When is your next class?

Most accessible are my classes on Craftsby. There are five courses that really cover a variety of techniques from design to structure. They are worth checking out if I do say so myself! I personally convinced dozens of my designer friends to teach with Craftsby as well - we really established their foothold in the online teaching world with a solid catalogue early on. Things are constantly evolving in this world of ours so it'll be interesting to see what the next big thing to come along will be.

I've really scaled down on my hands-on teaching this year to focus on other projects but that being said, there's nothing like a hands-on experience! I really do enjoy personally interacting with students and other designers. I've just taught at the French Pastry School in Chicago - I do that one to two times a year for their professional continuing education program. I'm teaching at Cake Camp in August and then in Orlando in September, at the Americas Cake and Sugarcraft Show. I'll also be at Cake - The Sweets and Party Expo in Orange County in October and speaking at a Wedding Conference in December. I think that's it for the year. I'm in the midst of discussions for a couple of international trips for 2016 so we shall see where that takes me.

### If you could make a cake for anyone, who would it be and why?

Oprah was on that list! Check!

I think now, I'd have to say the person I most wish I could have made a cake for would be my grandfather. He passed away before I started doing cakes. He was a numbers guy and I think he would get a real kick out of

what people pay for cakes these days! Most importantly though, he always said that it didn't matter how fancy something looked, if it didn't taste good, it wasn't worth anything. So I'd love to get his opinion (and approval!) on my cakes.

### Who are your BEST cake friends?

James Rosselle is my best cake friend! We met through Food Network Challenge but really bonded over the death of our mothers. He had met my mum and spent time with her when I was filming a FN Challenge at Disneyland. She passed away very unexpectedly only a few weeks later. Having lost his mum a few years before, he knew what I was in for emotionally. I honestly don't even know how he found out but within hours, a lovely bouquet of peonies brightened my doorstep and he literally called or texted me everyday for nearly a year. He is certainly the brother I never had - or as he says, "the brother I never knew I wanted". Having cake in common and travelling the world together teaching has really been just a bonus.

James and I also have a running text message going with Nicholas Lodge and Lauren Kitchens for over at least three years now! The four of us keep in touch weekly. Sometimes, I'll get back in the car from delivering a cake and there's like 27 text messages! There's always a hot topic to discuss it seems and, with that group, it's constantly entertaining!

One of the things I love most about the cake world are the people. I've met SO many amazing friends through cake! I always tease Mike McCarey about "discovering" me - I refer to him as my cake godfather! He found my website just months in to me starting my business and was responsible for Food Network calling me for the first time. On that

very first Challenge, I got to meet him, Colette Peters and Elisa Strauss (among others!) and that was completely intimidating! It's pretty extraordinary to meet people whose work you've admired, idolised really, and find them to be genuinely wonderful human beings.

I could go on and on as that doesn't even begin to cover all of the talented people I've met over the years! Cake people are great people :)

### What plans do you have for the rest of 2015?

I've been really trying to refocus my time and efforts back to my local business and making cakes! That's what it's all about after all. With travelling and teaching as much as I have over the last several years, it's really become a rarity for me to be in my own kitchen. I joke that I'm a glorified delivery person sometimes. I'm really lucky to be supported by a great team who make things happen with or without me!

I've been able to downshift quite a bit and be home more which makes me very happy on a lot of fronts. I want to spend time being creative again, not for a competition or a class, just simply for the sake of creating. I've got some new product collaborations in the works and really want to prioritise getting my website shop in gear. It's up now but I haven't had the time to turn it in to what I really want it to be. So stay tuned!

For more information, visit:

[www.justcake.com](http://www.justcake.com)

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## Jewelled Cupcakes Tutorial

by Pennie Revell, Lady P's Cupcakery

Pennie is a wife, mum to three crazy kiddies and a cupcake maker. Based in Kent, UK, she fell in to cake making when trying to find a cake for her daughter's sixth birthday; not being able to find what she wanted, she resorted to making cupcakes. Although they tasted lovely, they looked hideous! Since then, Pennie has been hooked and is somewhat addicted to all things cake decorating and is now on a journey to master big cakes. Award winning Pennie has been featured in a few online magazines and is also part of the design team for Katy Sue Designs.

### Equipment Required

- 6 cupcakes, iced with buttercream
- 300g of fondant, treated with CMC and coloured with Sugarflair Honey Gold
- Double sided circle cutters – 78mm and 58mm
- 4 foam domes
- Non-stick rolling pin
- Several paintbrushes for colour
- Glue brush
- Edible glue
- Small ball tool
- Kitchen roll
- Foam pad
- Knife
- Edible pearls -1mm, 2mm and 4mm
- Rainbow Dust lustre dusts – White Pearl and Metallic Golden Sands
- Rainbow Dust metallic food paints – Red, Royal Blue, Dark Gold, Holly Green, Purple and Royal Blue
- 22G florist wire – about 6-8cm
- Several silicone brooch/jewellery moulds – Karen Davies Large Brooch mould and Brooch mould, FPC Sugarcraft Multi Gem mould and Filigree Brooch mould, First Impressions Medallion mould







### Preparation

Firstly, roll out the fondant to around 3mm thick. Cut out four 78mm circles, using the fluted side, and two 58mm circles, using the plain side. Keep the remaining paste in an airtight bag for using later. Dust the two smaller circles with your gold lustre dust and move to the foam pad to dry out. Place each of the larger circles over the foam domes to dry and firm up – you'll need them quite firm so as not to distort them later. Dust them all with gold lustre dust and move to the foam pad. One still needs to be soft as that's the one we will start with.



### Pearl Necklace Cupcake

#### Step 1

Take one of your domes, but leave it on the foam dome – it's easier to work on and reduces the chance of finger marks.

Using your First Impressions Medallion mould (or whichever one you have chosen), fill the cavity with fondant, ensuring the top is flush with the mould. Turn out and using edible glue, attach it to your dome, just below the very centre. Using a small ball tool, gently make impressions for the chain starting from the top of the medallion to the very outer edge of the dome. Do the same the other side – remember we are aiming for a necklace shape so try and taper it up slightly. Using a brush, paint edible glue in to the grooves and place edible pearls. Repeat on the other side.

Using edible paint, paint your medallion, choosing a colour for the stone and then gold for the setting. Once complete, move the dome to one side. Leave to dry.



### Large Jewelled Cupcake

#### Steps 2a & 2b

Take your second dome. Choose a large brooch for the very centre and 6-8 smaller ones for the outside – it will depend which mould you use as to how many you need. Once you have them made, and while they are still soft, place them on your dome with some edible glue. Apply glue in the spaces around the brooches and add a few 4mm edible pearls. You can now paint all your jewels using metallic paints and set aside to dry once completed.



### Large Brooch Cupcake

#### Steps 3a & 3b

Using your third dome, choose a large brooch mould – I used one from Karen Davies moulds. Fill the mould with paste, turn it out and set it aside. Using a bead mould, make two lengths and glue on to the dome roughly a centimetre apart. I chose the Katy Sue mould as it looks like gems already.

Apply edible glue to the space between the strips and sprinkle on some tiny edible pearls. Choose your colours for the brooch – I went for a white pearl effect so I painted mine first then dusted. Paint the mount in gold.



### Large Medallion Cupcake

Steps 4a & 4b

For the fourth dome, I chose the First Impressions mould as it's just beautiful, and looks stunning painted! Fill the cavity in the mould with paste and turn out on to your work surface, I trimmed the very top of this mould off. Apply glue to the back and attach to your dome so that it is right in the centre. Gently press down to ensure it is stuck, but don't distort it! Add a few 4mm edible pearls to this one and then paint with metallic pink and gold.



### Earrings

Steps 5a & 5b

To make the earrings, choose a smaller brooch mould and make two – I chose a square mould this time. Paint them as you wish then move to one side for now. Cut two 2cm lengths of florist wire and put to the side. To make the earring backs, roll out a small length of paste and trim with a knife to 3mm thick and 2cm long. Roll each end in towards the centre. Apply a little glue where they meet and leave them to dry, they should look like a capital B!



**TIP:** Leave a paintbrush in each hole to keep the shape while they dry.

Dip the wire in to edible glue, poke through the centre of the butterfly and keep pushing until you literally just break the surface of the rear side of the brooch. You may need to slip a piece of kitchen roll underneath to support it while it dries. Repeat with the other earring.



### Bracelets

Steps 6a & 6b

Roll out a length of paste to around 12cm long, 2cm wide and roughly 3mm thick. Cut each end in to a point or a curve, whichever you prefer, to form the end of the cuff. Pick a brooch from your moulds that either fits the width exactly or is ever so slightly bigger. Press out a mould, attach it to the middle and then paint. Add a little glue to either side of the mould and gently push in some edible pearls. Bend the ends of the strip backwards until they almost meet and thread some kitchen roll through so it is supported while it dries. When fully dried, you can paint the rest of the cuff.



**TIP:** Paint your jewels with confectioners glaze, or a 50/50 mix of light corn syrup and clear alcohol, to add a shine.

For more information, visit:  
Ladyscupcakery on Facebook and Twitter







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# Eleven

Advice ~ Competitions ~ Bake Clubs ~ Reviews



Elisa Strauss

Elisa worked for Ralph Lauren before going to culinary school, and founded Confetti Cakes in 2000. She has published two books, has appeared on several TV shows and has just released her fourth Craftsy class. Her cakes have been featured in several magazines and even in an episode of Sex and the City.

## Steaming

**Q:** What does steaming do?

**A:** It gives the cake a nice shine. It can also be used to remove any unwanted cornflour or icing sugar that is on the cake. This shine stays permanently so it is good for an overall shine on cakes and also sugar flowers.

## Dust vs Airbrush

**Q:** What is the best method to shade: dust or airbrush?

**A:** I really only use an airbrush to cover a large area at once, otherwise I prefer to use petal dusts on my cakes and sugar flowers. I start with a lighter shade of fondant or sugar dough and then dust darker to bring out the texture and shading of the object. It's important to have good brushes for this!

## Perfect Pleating

**Q:** I struggle to pleat fondant for swags, do you have any tips?

**A:** I don't make many pleats but when I do, I am really picky about them looking soft and like real fabric. The best way I've found is to use plastic dowels and place them at even intervals before laying my sugar dough over them. Take the dowels out once you have uniform ripples, then create the swag and put it on the cake.

# Ask the Expert

Cake Conundrums and Decorating Dilemmas!

## Quick Fix

**Q:** How best can you fix a finger dent to the side of a cake... without a random floral decoration?

**A:** I use a technique I call "spackeling". Take a small ball of fondant (the same colour as the base of the cake) and add a little water to make a paste. Use the back of a scalpel or a palette knife to apply it to the cake until it is smooth and almost seamless.

## Decoration Transformations

**Q:** How can I bring decorations made with a mould to life?

**A:** Moulds have changed my life! I just made a cake that looked like an old luggage bag. I used a distressed leather impression mould and two different buckle moulds plus a zipper mould. It was incredible - once I dusted the bag (I mean cake!) it came to life. I painted the buckles and zipper and added stitching. People at the party thought it was a real bag!

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# MUSICAL CUPCAKES



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Cupcake credits from left to right: 1. Cake Heart 2. Tina Scott Parashar's Cake Design 3. CUPCAKES & DREAMS Portugal 4. Sugarwhizz 5. Delicia Designs 6. The Cupcake Oven 7. Rebekah Naomi Cake Design 8. Khushi Bhatia Sweetness (India) 9. Little Hunnys Cakery

## Blog Spotlight

Placing the spotlight on a blog that has caught our eye!

**Blog:** Cake on the Brain

**Blogger:** Linda Kwan

**Profile:** English teacher with Cake on the Brain

**Started:** June 2007

**Frequency:** Sporadically now; but weekly during summer because I have too much marking!

**First Post:** Cake, of course. I took a Cake Decorating course, the Wilton Method, and posted strictly images for posterity.

**Favourite Post:** My daughter's 5th birthday cake: Ariel's Castle Cake. It took a week in total and I posted the process in four posts. It was monstrous!

**Most Popular Post:** The Best Ever Chocolate Cupcakes Recipe. And now that I've gone gluten free because of Hashimoto's disease, my Best GF Chocolate Quinoa Cupcake Recipe.

**Described in three words:** Deliciously, beautiful, inspiring.

[cakeonthebrain.blogspot.com](http://cakeonthebrain.blogspot.com)  
[www.facebook.com/cakebrainYVR](https://www.facebook.com/cakebrainYVR)  
@cakebrain



# Book & Tutorial Reviews

**Bake It Great**  
Luis Troyano  
£20  
Pavilion

Great British Bake Off 2014 finalist, Luis Troyano's first book is a lovely celebration of great home baking. As well as chapters on cakes, breads and tarts, Luis's book also includes sections on recipes close to his heart. Inspired by his Spanish upbringing, the Taste of Spain chapter even includes Roscon de Reyes, the bread that won him Star Baker on GBBO. As a passionate bee keeper, Luis also includes a chapter on honey, showcasing cakes and bakes using this wonderful ingredient. This book is full of helpful guidance for making achievable and delicious bakes.



**Great British Bake Off: Celebrations**  
Linda Collister  
£20  
Hodder & Stoughton

Containing the best of the baker's recipes from the new series, as well as delicious recipes from Paul and Mary, this book includes a great variety of bakes. The book is introduced with a thorough 'Baker's Guide' covering all the basics on cakes and bread before you get started. With plenty of signature, technical and showstopper bakes to choose from, why not attempt the Bake Off challenges at home? The book includes recipes for Black Forest Gateau, Paul's wafer thin Arlettes and even the Box of Savoury Biscuits. Plus, there are lots of lovely pictures from the Bake Off tent!



**The Baking Journal: A Scrapbook for Bakers**  
Magma  
£12.95  
Laurence King

This scrapbook is a fabulous way for baking and decorating enthusiasts to make notes of their ideas and record their experiences. Divided in to sections, the journal has pages for writing up recipes, for keeping information about favourite bakeries, and an area for sticking in napkins and other souvenirs for the travelling baker. Plus, there is lots of blank space for you to make the journal your own and a handy pocket to store clippings at the back. We love the Useful Information section, which is a comprehensive guide to everything from techniques to conversions.



**Cat Hat Box Cake Tutorial**  
Ceri Badham  
£5.99  
[Etsy.com/shop/FancyCakesbyLinda](http://Etsy.com/shop/FancyCakesbyLinda)

Offering three PDF tutorials in one, this Cat Hat Box Cake tutorial includes a guide to ganaching a sponge cake with the upside down method, a guide to covering a cake with sugarpaste and finally, decorating the cake. All three PDF's are clearly laid out with step-by-step images to accompany the detailed instructions. For decorating the Hat Box Cake, Ceri takes you through how to make perfect vertical stripes, create a beautiful bow and add the finishing touches of the cut out cat and painted leopard print. This is a brilliant guide for the beginner decorator making a simply stylish cake.



**Fabulous Bows and Fashion Details**  
Eva Salazar  
50% Off for Cake Masters readers, only  
£9.58/\$14.99  
[Craftsy.com/CakeMasters](http://Craftsy.com/CakeMasters)

With seven lessons in this Craftsy class, Eva demonstrates multiple techniques for making ruffles, texture with flowers and texture with billows. She takes you through how to make several styles of bow, using both fondant and wafer paper. Eva fills her class with lots of helpful hints and tips, and also includes a section on inspiration. This is a brilliant class for not only showing you how to make Eva's cakes, but also for learning techniques and applying them to your own designs. With so much versatility in this class, it will be useful for all levels of cake decorator.



**Quilted Designer Handbag Cake**  
Paul Bradford  
£19.95 or included in Premium Membership  
[Designer-cakes.com](http://Designer-cakes.com)

Perfect for fashionistas, this designer handbag cake is great for intermediate cake decorators to make under Paul's expert guidance. With just under two hours of video, divided in to fifteen lessons, this tutorial takes you through every step of decorating this cake. To achieve a realistic look, Paul first demonstrates how to carve the cake and apply ganache, then moves on to the different elements of decoration and how to build up the design. There's even a 'Fast Forward' lesson to run through the whole tutorial in ten minutes. We love the quilted leather effect, the metallic details and the gravity defying handle.



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# Cake Hack



## The Magic Donut

This month, we have a brilliant Cake Hack for dry cleaning your paintbrushes from the fabulous Sheryl Bito, of BunsInTheOven Cupcakery. Sheryl discovered this trick whilst reading a beauty article about make up brushes, she tried it out with petal dusts and it works! All you need is a hair donut and a container it will fit in.

### Let's try it out!

[www.facebook.com/BunsInTheOven](http://www.facebook.com/BunsInTheOven)  
[www.sherylbito.com](http://www.sherylbito.com)

1. Place the hair donut in a container that can hold it snugly.



2. Let's put it to the test with dark brown petal dust - because those stain pretty well.



4. Run the stained brush across the donut, give it a few good swirls to make sure all of the colour particles are removed.



5. It works! The brush is now clean and you can switch to the next colour immediately.



6. To wash the donut, run water over it (and mild soap if you wish), then gently squeeze off the excess water and let it air dry completely.



## Bake Clubs!



### GBBO - Bake Along

'As Great British Bake Off addicts, our group is about discussing the show and sharing our bakes. After each episode of Bake Off, an album is added to the group. Everyone who has baked along to the show, using a recipe for one of the three challenges, can add an image of their bake to the album. We encourage everyone to like the bakes as votes; the top three are put forward for Star Baker to be chosen by Rosie, Editor of Cake Masters Magazine, an hour before the next show. We love that the members are from all over the world but everyone shares the same passion. We're almost at 300 members now and were retweeted by Nancy Birtwhistle!'

Next event: Weekly shares

Contact: An Slosse

Search for GBBO - Bake Along on Facebook

Would you like to have your Bake Club featured here? We'd love to share the stories of your baking communities.

If you're part of a Bake Club, contact [emily@cakemasters.co.uk](mailto:emily@cakemasters.co.uk) to find out how your club can be included in Cake Masters Magazine.



### Isleworth Baking Club

'Ours is a very new club, having only started in July. We have been surprised to have so many members already. There are fifteen places for each meeting and we already have a waiting list for the September meeting! We started the club to meet fellow baking enthusiasts, for the opportunity to try baking new things and to share skills. We have a different theme each month, such as 'Summer Loving', 'Let's make some Dough' and 'Around the World'. We meet at various locations across Isleworth once a month. We are passionate about eating delicious bakes and welcome all levels of bakers, including those who have never baked before.'

Next event: 10th September

Contact: Becca

[Meetup.com/Isleworth-Baking-Meetup](http://Meetup.com/Isleworth-Baking-Meetup)

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# Cake

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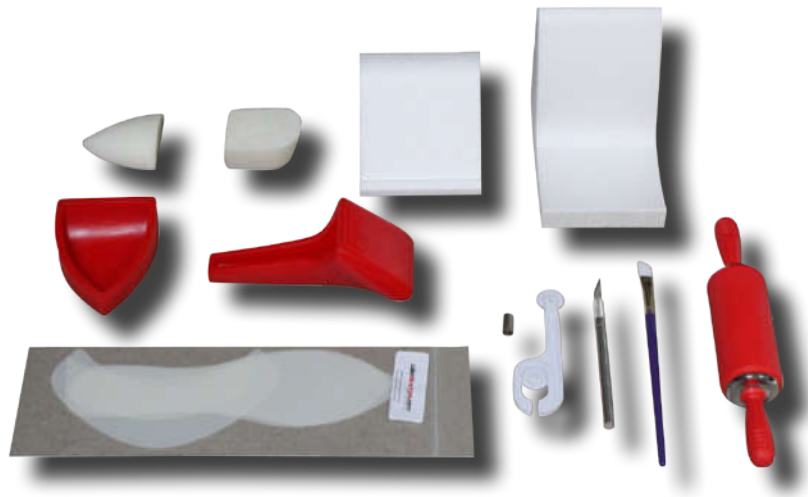
# Sugar Stiletto Tutorial

Cake Structure is an American company based in Rochester, Michigan. Their product, the High Heel Shoe Kit, was a finalist for Best New Product at the 2014 Cake Masters Magazine Awards. Here, they'll show us just how easy it is to craft fabulous fondant footwear with their newest product, the Stiletto Shoe Kit.



## Equipment Required

- Platform mould
- Heel mould
- Sole drying ramp
- Heel drying ramp
- Toe strap former
- Heel strap former
- Heel strap template
- Toe strap template
- Outer sole template
- Inner sole template
- Small circle cutter
- Embossing wheel
- X-acto knife
- Small paintbrush
- Rolling pin



**Step 1.**

Fill the platform mould with fondant. Make sure to press it all the way down, reaching every corner and filling all the available space. Use a rolling pin to smooth the surface.

**Step 2.**

Repeat with the heel mould. Trim the excess and place the filled moulds in the freezer to harden.

**Step 3.**

Once both pieces are hard, remove from the freezer. Gently peel the mould away from the fondant. Be sure not to press too hard on the fondant as it is still susceptible to bending.

**Step 4.**

Place the heel on the heel drying ramp and place the platform at the base of the sole drying ramp. Let the pieces dry completely. We recommend using our Fondant Dryer. It can run for extended periods of time, however, it should never be left unattended. It pumps a constant flow of cool air through an acrylic chamber to ensure quicker drying times.

**Step 5.**

Roll out fondant with a rolling pin. Lay the outer sole template on to the rolled fondant and cut out with an X-acto knife. Peel away the excess fondant and remove the template. Smooth the edges and lay on to the sole drying ramp, so that the point of the toe touches the edge of the ramp.

**Step 6.**

Place the dry heel on to the rear side of the drying ramp. Make sure the curve of the heel is flush with the rear side of the ramp. With a paintbrush, lightly brush water on to the flat upper part of the heel. Lay the outer sole on to the surface, so the edge of the sole's heel is flush with the edge of the dried heel.

**Step 7.**

Lightly brush water on to the toe of the outer sole. Align and place the dried platform, press and let dry.

**Step 8.**

Roll out fondant with a rolling pin in the colour of your choice for the inner sole. Lay the inner sole template on to the rolled fondant and cut out with an X-acto knife. Peel away the excess and remove the template. Smooth the edges.

**Step 9.**

Lightly brush the dried platform with water and lay the inner sole over the platform, so the edges of the toe are flush. Lightly brush the heel with water and adhere the heel of the inner sole to the heel of the outer sole, so the inner sole is completely flush over the length of the the outer sole.

**Step 10.**

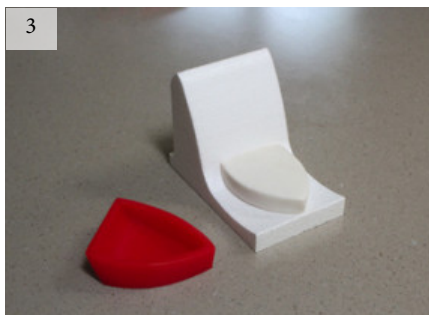
Using an embossing wheel, create a stitch indentation along the outer edge of the inner sole.

**Step 11.**

Roll out fondant for the toe strap in the colour of your choice. Lay the toe strap template over the rolled fondant and cut out with an X-acto knife. Peel away the excess fondant and remove the template.

**Step 12.**

Cut a semicircle about two inches wide at the point of the toe to create an open toe look.





**Step 13**  
Place the toe strap former over the toe of the shoe.

**Step 14.**  
Drape the fondant toe strap over the toe strap former evenly. Align the edges with the edges of the shoe.

**Step 15.**  
Lightly paint water over the edges of the shoe and adhere the strap to the wet edges. Smooth the edges down to ensure proper adhesion.

**Step 16.**  
Roll out fondant for the heel strap in the colour of your choice. Lay the heel strap template over the rolled fondant and cut out with an X-acto knife. Peel away the excess fondant and remove the template.

**Step 17.**  
Place the heel strap former on the heel of the shoe.

**Step 18.**  
Drape the heel strap around the heel strap former and shape. Align the bottom edge of the fondant strap so that it meets the top edge of the heel.

**Step 19.**  
Lightly brush the edge of the heel with water, adhere the strap and let dry.

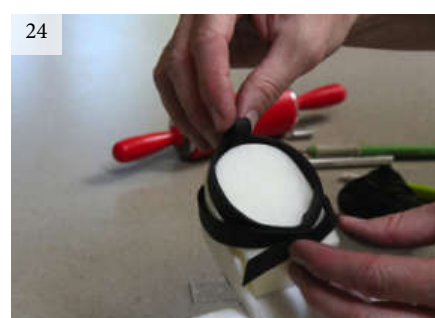
**Step 20.**  
Leave the formers in the shoe during the drying process. Let the shoe dry in a cool place, out of sunlight. If using the Fondant Dryer, insert the toe end first and carefully insert the heel end last. Close the door and latch to ensure maximum air flow in the chamber.

**Step 21.**  
Roll out fondant for the strap in the colour of your choice. Cut a strip of fondant about 14" long and ¼" wide. Create a stitch with the embossing wheel of your choice.

**Step 22.**  
Cut out two smaller strips at about ¼" wide and about 2-3" long. Create a stitch with the embossing wheel.

**Step 23.**  
Wrap the strap twice around the heel strap and the heel strap former, shape as desired.

**Step 24.**  
Gently fold one of the two smaller straps in half so the fold is rounded. Lightly brush water on to the inner edges of the smaller strap and adhere to the rear side of the wrapped strap.



**Step 25.**

Lightly brush water on to the inner edge of the straps where they meet/overlap, press together to adhere.

**Step 26.**

Gently fold the second of the two smaller straps in half so the fold is rounded. Lightly brush water on to the inner edges of the smaller strap and adhere to the front side of the wrapped strap.

**Step 27.**

Roll out fondant in the colour of your choice for the polka dots. Using a small circle cutter, cut out several polka dots and separate them from the excess fondant.

**Step 28.**

Lightly brush water on to the back of the fondant circles and adhere them to the toe strap. Repeat on the heel strap.

**Step 29.**

Once the shoe has dried entirely, carefully remove the toe and heel strap formers.

**Step 30.** Your shoe is finished! Make sure all parts have dried fully before attempting transport.

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**We discovered William Tan, from Ipoh Bakery, last year and featured his amazing doll cakes in the June 2014 Fashion issue. We invited him back for this year's Fashion issue and he has not failed to disappoint.**

**Tell us about yourself and your business**

Previously a Graphic Designer, I moved back to my hometown of Taiping in 2010 to help manage our nearly a century old family bakery business. I am the fourth generation of the Tan family to run The Ipoh Bakery, which was established in 1918. In 2010, we started getting requests to make fondant cakes and to meet the demand, I took a 1-day basic fondant course. We were taught all the basic steps however, we did not do a complete cake on that day. Nevertheless, students were provided with a photo of the completed cake for reference. Using that photo, my mum took an order from a customer without my knowledge. I had no choice but to make the cake, even though I did not feel ready at that time. Luckily for me, it turned out ok. I did not enjoy making fondant cakes in the beginning, I dreaded it. But now it's different, making fondant cakes provides me with the opportunity to express my art sense. The more unusual the design, the better; I enjoy the challenge of creating something new every time.

**Tell us the reaction you got after exposure in Cake Masters Magazine last year**

In May last year, one of my creations, the runway Barbie Doll Cake, became a hit on the internet and caught the attention of Cake Masters Magazine. I was asked to create a series of runway doll cakes to be published in the magazine. It was a life changing golden opportunity that I'm forever grateful for. When my doll cakes were published in Cake Masters Magazine, the likes on my Facebook page leaped 500% in a month. At the same time, I also created PDF tutorials and sold them through my Facebook page and store. The tutorial sales were phenomenal to say the least! In fact, when you Google "Ipoh Bakery", the first thing that comes out in the images section are my doll cakes and the doll cakes of students who used my PDF tutorial. Part of the cool result of the magazine exposure is that I have been able to make many cake friends around the world, as well as being invited to take part in a lot of International Cake Collaborations such as the recent Harry Potter Cake Collaboration dedicated to J. K. Rowling.

**Tell us about the collection you have made for 2015**

The new collection is even sexier than the first, as they are designed for older girls. I want to challenge the conventional thought that doll cakes are for children. Fashionable doll cakes can be used as the birthday cake of fashionable birthday girls regardless of her age, as long as the style of the dress is current and on trend. The sugary dress on the doll cake can then be based on the designs of her favourite fashion designer. In my new Runway Doll collection, I tried to push the boundaries of what a doll cake can look like.

**Tell us about the inspiration behind this 2015 collection**

I draw a lot of inspiration from fashion designers like Elie Saab and Ziad Nakad. They like to work with sheer fabric embellished

with an array of small fine details such as beading and applique. I tried to incorporate those elements in my new collection. To push the envelope even further, two of the new doll cakes are not just standing straight like all the doll cakes before them. I wanted to incorporate more movement in my new designs. To do that, I decided to make one of the dolls jump and another is suspended on a swing, which happens to be my favourite in the new collection.

**We heard you made your own wedding cake - tell us about it**

2015 has been a busy year for me as I have recently gotten married. As most of my guests know that I am a cake decorator, the expectation on my wedding cake was huge. Guest were not just looking forward to attending my wedding but also to see my wedding cake. Furthermore, I had to do two receptions, one in my wife's state and one in my own, which means I had to make two wedding cakes! For my wedding cake design, I asked myself, 'if I could have any cake decorator in the world do my wedding cake, who would he or she be?' The answer was Faye Cahill. I have been in love with her beautiful gold or silver leafed cakes for a long time. I like that she uses a lot of elements to create chic, clean and marvellous wedding cakes. Luckily for me, Faye Cahill has her own Craftsby class. I was able to use all the techniques in her class on both my wedding cakes.

**Would you like to add anything else?**

Lastly, I would like to thank Rosie for this great opportunity. You have been there endlessly for the cake community. Thank you so much for all that you have done for us.

For more information, visit:  
[www.facebook.com/IpohBakery](http://www.facebook.com/IpohBakery)  
*Photography: Timmy Khong*







#### Ombre Dress

Based on a beautiful creation by Elie Saab, this multi coloured gown has shades of fuchsia, peach, violet and black. Layers of fondant are carefully arranged to give a flowing effect. Instead of letting the doll stand still, I wanted to create more movement by making her jump as if it is in a photoshoot of Next Top Model.

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### Beautiful Beads

Painstakingly beaded with dragees of shimmering silver and gold. Lined with sparkly edible glitter. Painted on with gleaming silver lustre. Outshining all other doll cakes with ornate and fine glamorous detail. The sheer looking top of the dress was created by applying the dragees, glitter and silver lustre directly on to the doll, while leaving out peeks of skin colour.





### Mermaid Dress

I wanted to create a body hugging dress that would accentuate the doll's slim figure, however where will I put the cake? As it is usually placed in the skirt. I recall a lot of red carpet events where the stars have to walk up a red carpet staircase to get to the venue while posing for the photographers. That gave me the idea of making a doll cake with the doll standing on a cake staircase with the train of her dress flowing down. To make a translucent fabric effect, I used wafer paper to wrap around the doll's body. Additionally, wafer paper flower cutouts were used as appliqué on the dress.



## Sitting Pretty

As I was looking for ideas for my doll cake, I came upon Natalie Portman posing on a swing on the cover of August 2015's Harper's Bazaar. That became the final inspiration for my doll cake. I developed a special structure that supports the cake while attached to the swing. The structure is eventually covered by layers of fondant as the doll sits naturally on the swing. The layers of pastel pink fondant on the dress are arranged to look like they are flowing in the wind.





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# Chandelier Cake Tutorial

by Elisabeth Palatiello,  
But a Dream Custom Cakes



Elisabeth Palatiello's background began in the fashion industry designing women's apparel. Colour, texture, proportion and style skills from the fashion world moved forward with her to her new career as the owner and cake artist at But a Dream Custom Cakes, in Guilford, CT. Texture is the name of the game in this sparkling, beaded chandelier wedding cake!

## Equipment Required

- Cake tiers covered in white fondant: 9"x6", 8"x3", 6"x5, 4"x4"
- Royal icing, tinted gold
- Large and small chandelier stencils from Evil Cake Genius
- Straight pins
- Icing spatula
- Flexible scraper
- Scissors
- Tulle
- Turntable
- Non slip matt
- Egyptian Gold lustre dust
- Super Pearl lustre dust
- Small angled brush
- Vodka
- Ziploc bags
- Large and small sugar pearls
- Piping gel
- Piping bag
- Tip #2





*Tutorial***Step 1**

Cover all four tiers in white fondant.

**Step 2**

Attach the large chandelier stencil, covered by a single layer of tulle, on to the largest tier using straight pins.

**Step 3**

Using a spatula and flexible scraper, apply a thin layer of gold royal icing.

**Step 4**

Carefully remove the pins and stencil to reveal the pattern.

**Step 5**

Attach the small chandelier stencil and a single layer of tulle to the 6"x5" tier using straight pins.

**Step 6**

Using a spatula and flexible scraper, apply a thin layer of gold royal icing. Remove the pins and stencil carefully.

**Step 7**

Stack the two stencilled tiers with the 8"x3" tier in between, aligning the pattern. Prepare gold paint by combining vodka and gold lustre dust.

**Step 8**

With a small angled brush, carefully paint the details of the stencils with the gold paint.



**Step 9**

Place the pearls in plastic bags with the lustre dusts and vodka. Shake the closed bags to colour the pearls.

**Step 10**

Finished coloured pearls look like this.



**Step 11**

Use piping gel to create design lines within the chandelier as desired.

**Step 12**

Adhere the large gold pearls to the piping gel design lines.



**Step 13**

Brush a light coat of piping gel on to the blank areas of the design.

**Step 14**

Adhere a random mixture of the pearls to the blank areas within the chandelier.



**Step 15**

Using a piping bag fitted with a #2 tip and filled with piping gel, apply small white pearls to the detailed areas of the chandelier and the top and bottom of the design.

**Step 16**

Attach the top, 4"x4" tier.



For more information, visit:  
[www.butadreamcakes.com](http://www.butadreamcakes.com)







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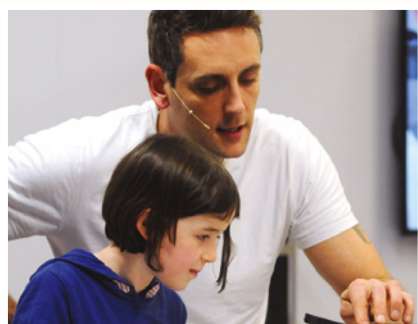
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## Interviews with Past Contestants!

With The Great British Bake Off back on TV, we've spoken to previous contestants that went all the way through to the finals. Jo Wheatley, John Whaite and Luis Troyano share with us their tips for budding bakers and what they've been up to since the show that changed their lives.



Image credit: Martin Poole

**Jo Wheatley**  
2011 Winner

### Tell us about your love of baking and how it started

I used to go to my nan's every weekend, she made lots of pastries, and she taught me. It was nothing fancy, but watching her and spending time with her gave me the love of baking. I used to make jam tarts, as she'd give me the offcuts. But when I think about it now, they were probably like bullets, because I would roll them and re-roll. I was only about three at the time! When I had my own family, I just really didn't like the fact that shop bought stuff had such a long shelf life. So I started baking for my own family.

### What were your thoughts when entering GBBO and did you expect to do so well?

A friend of mine rang me to say there was this new show starting, before series one. I Googled it and there was an application form. There was no more thought beyond that. It was as easy as a click of a button, so I clicked the button and got an email back saying unfortunately, this year's positions are all taken, could we put you on the waiting list for next year? I said yes, watched the show and really liked it. I didn't really think anymore about re-applying until I got an email saying are you still interested? I just clicked yes and the process started. I never dreamt that I would win! I was really excited to get through to the first audition process, as they told me that I'd get to meet Mary! That was my incentive really.

### What did it feel like when you won?

Amazing! It first felt like tumbleweed in my head – I genuinely didn't realise. I heard them say my name, but I wasn't sure if they'd said last place first or something, and then I saw my kids jumping up and down and I thought 'oh, I've won'. Sue asked if I wanted to say anything and, literally, there was nothing – because I'd only planned what I was going to say as a runner up. I never dreamt that I would win. I think that really helped me, because my nerves subsided on the final day.

### What have you been up to since Bake Off?

I wrote my first book, A Passion for Baking, which was absolutely amazing. I absolutely loved every minute of it! Writing it totally consumed me; when I handed it over to the publisher, it felt like I was giving away my child! The day the finished book arrived, it was such an amazing feeling. Seeing my name on the spine of a book, I felt really proud, it was such a massive achievement for me. I was a bit of an under-achiever at school, but I always think that if you can find something you really enjoy, then everyone can achieve great things. It's just being lucky enough to find that thing you're really good at and really love.

### What are your baking plans for the future?

I have a cookery school that I run from home, which I really enjoy. I write for newspapers sometimes, and I work with Stork margarine – we're getting school cooks back to baking from scratch. I do lots of the food shows, they're really good fun. In the near future, I'd love to write another book.

### We're looking forward to seeing you at the Cake & Bake Show. What are you planning to share with everyone there?

I'll be demonstrating lots of lovely bakes! It will be seasonal bakes that are easily achievable for everybody to make at home. That's what I feel is really important – I always want my recipes to be achievable, so that everyone gets the same great results that I do. Baking has got to be about enjoyment.

### Have you been watching GBBO this series? What would be your tips for the contestants?

I always enjoy watching Bake Off. It's such a lovely show. I would just say try to keep calm and remember that you really enjoy it.

The problem is, you get there and feel the constraints of the tent; there's studio lighting, there's a camera crew running around – it's very different from baking in your own kitchen! So I'd say keep calm and enjoy it.

### What is your favourite cake decorating trend at the moment?

I really love naked wedding cakes! I think they're stunning with all the fresh flowers. I'm not a big lover of overly sweet icing, so I love to see the naked cakes with the flowers cascading down them – they're beautiful.



Image credit: Alex Wallace Photography

**John Whaite**  
2012 Winner

### Tell us about your love of baking and how it started

I started baking, as most people do, when I was about four or five years old. I would spend most Sundays with my mum in the kitchen, so it just became a comforting thing that we did. When I was at university and away from home, to reminisce a little bit, I'd get the scales out. That's when I realised that I was actually quite good at it! I enjoyed it and it allowed me to be creative. I was always creative in different ways, like drama and dance, but I wasn't very artistic and I didn't have a tangible thing to show for it. I found baking to be that form of art really.

### What were your thoughts when entering GBBO and did you expect to do so well?

I didn't expect to get on to it. I thought I might get an interview, and just see how it goes. I



took it with baby steps, thinking if I get to the next stage, great, if I don't, I've come this far and had a great time. You just had to take it week by week, which was quite difficult because you have to plan what you're going to bake in advance. You have to invent recipes, but you might not get through to that stage. In the competition, I just thought I'm going to get through this week and see what happens. It was one of the most fun things I've done in my life.

**What did it feel like when you won the GBBO?**

It was bizarre! It was really strange, one of those... it was a cloud of 'nothing feels real'. It still doesn't feel like it ever happened to me, because at that stage, it was so fuzzy. It really is bizarre.

**What have you been up to since Bake Off?**

I've been doing all sorts actually. After Bake Off, I went to Le Cordon Bleu in London to study for a nine month Diploma in Patisserie, which was great fun. I've written two baking books and I'm writing my first cookery book, which will be out in June.

**What are your baking plans for the future?**

One of the biggest things is that I'm opening a cookery school. I've taken over a 400-year-old barn in Lancashire and completely restored it. I've retained all the original features, like the old stones walls, and I've kept all the beautiful industrial farm features, but I've renovated it to become a beautiful space – enough for ten students. It's probably going to open in October/November for some Christmas classes. I'd like to start with a festive bang! It's looking fabulous; it's really exciting.

**We're looking forward to seeing you at the Cake & Bake Show. What are you planning to share with everyone there?**

I'm going to share different things to enable people to be better at baking. I'll be doing interactive demos and classroom demonstrations. There will be lots of cakes, obviously! Just simple style cakes. I'll be showing people how to enable themselves to make cakes as perfect as they possibly can at home.

**Have you been watching GBBO this series? What would be your tips for the contestants?**

If I'd spoken to them before filming, I'd probably just say make you sure you've practiced. You need to practice with the time constraints at home, because you need to be on the ball in the tent. Also, be respectful to everyone; the days can be long, you can spend 12-13 hours filming in one day, but that's the nature of television. So be patient and be respectful to the producers because they're just doing their job. Finally, just enjoy the whole damn thing! It goes so quickly and you want to look back positively on the experience,

so make sure you get the most out of it.

**How would you describe your style in terms of finishing touches and cake decoration?**

I think rustically beautiful. For me, what I've tried to do recently is strip things back and make things more simple. People want simplicity in their baking. Of course, you want to push the boundaries, test yourself and teach yourself new things every time you go in to the kitchen. Still, it has to be realistic, so my approach now is just the home baker – I think people can relate to that more easily.

**Jo Wheatley and John Whaite will be appearing at the Cake and Bake Show in London, 2nd-4th October 2015, alongside fellow cooking stars, Rosemary Shrager, Gregg Wallace, Eric Lanlard, Phil Vickery, Lisa Faulkner, Aaron Craze, Brendan Lynch and Wendi Peters. For more information and ticket details, visit [www.thecakeandbakeshow.co.uk](http://www.thecakeandbakeshow.co.uk)**



**Luis Troyano  
2014 Finalist**

**Tell us about your love of baking and how it started**

I discovered baking about eight years ago, although I have always been an avid cook. Being brought up in a Spanish household and restaurant meant food has always been a big part of my life. I was always curious about baking and once I started, I was blown away by how many things can be made from four basic base ingredients: flour, eggs, sugar and butter. Baking ticks so many boxes for me. I love the chemistry and experimentation, the creativity and the opportunity to be artistic.

**What were your thoughts when entering GBBO and did you expect to do so well?**

It was the first time I had entered. I filled out the form, never actually expecting to walk in to the tent one day. I think the key was just plain old fashioned honesty when filling the form out, oh and lots and lots of pictures! They aren't looking for perfection, although a good mix of disciplines helps. Once filming got

underway, I told my wife, Louise, if I got half way that I would be happy. Getting to the final was unexpected and totally amazing.

**What did it feel like to be a finalist?**

Really weird at first. After seeing bakers from previous years get to the final, it's something you can only dream about. I was happiest about having been given the opportunity to see the whole thing through, and have a go at every single task. The atmosphere on the day of the final was electric and really emotional as all our families were there.

**What have you been up to since the show?**

Wow, where do I start? My life has been turned upside down in the most amazing way. I gave up my old day job and now focus on baking activities. I was very privileged to get the opportunity to write my own recipe book so that took quite a lot of time to do. I also hold afternoon teas, for which I make all the cakes. I have a really full diary teaching, as well as working at many of the food festivals around the country.

**We're excited about your new book, can you tell us a bit about your inspiration?**

My wife always said I should write a book due to the sheer number of recipes I had come up with over the years. I never expected it to become a reality though. I was surprised how easy writing a recipe book came to me. I really wanted to write a recipe book from the ground up; it presumes nothing about the reader's knowledge. It goes in to real detail on how to not only make the bakes, but how to bake them to perfection and then give them finishing, show stopping looks. I was really excited to include a chapter on Spanish baking and include some old family recipes, it's something we just don't know that much about over here in the UK. I've also included a chapter on honey as I keep bees and it's such a fab ingredient.

**What are your baking plans for the future?**

Long term would be some kind of bakery business, but other than that, I have no firm ideas yet. One of my biggest passions is coming up with new recipes so as long as I keep doing that, I'm happy. Who knows, I might be given the opportunity to write a second book.

**Have you been watching GBBO this series? What would be your tips for the contestants?**

Oh, absolutely! It has been lovely to sit with a brew and shout at the TV like everyone else, without the stress of watching myself. The biggest tips are never try to do more than the time allows and listen to the judges, always take their advice on board.

*Luis Troyano's new book, **Bake it Great (Pavilion)**, is out now.*

# Photographs and Memories

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Ted Scutti  
President and Sugar Artist  
Sugar Sugar Cake Studio



## Icing Images

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Ted Scutti and Adam Starkey  
Sugar Sugar Cake Studio





**Lipstick****Step 1.**

Roll out a log about a  $\frac{3}{4}$ " thick with black modelling chocolate (MC).

**Step 2.**

Cut the log in to a 2" long pieces.

**Step 3.**

Dust the pieces with icing sugar and insert in to the  $\frac{3}{4}$ " cutter. Use the cutter and your fingers to perfect the shape of your cylinder, make the edges as sharp as possible.

**Step 4.**

Using the two  $\frac{1}{16}$ " thick wooden sticks as spacers, roll out 60g of grey modelling chocolate. Cut a circle with a  $\frac{3}{4}$ " circle cutter.

**Step 5.**

With the remaining grey MC, cut 1.5"x2.5" stripes, using the quilting ruler and the scalpel.

**Step 6.**

To make the coloured part of the lipstick, roll a  $\frac{1}{2}$ " thick log in the colour of your choosing and cut it to 1.75" long. Flatten one edge of the log on the table and trim the other in a 45 degree angle.

**Step 7.**

With your fingers, shape the tip to make it look like a real lipstick.

**Step 8.**

Now you have the black base cylinder, the grey circle and stripe, and the coloured tip. Using sugar glue, glue the circle to the black cylinder, then the coloured tip, making sure it's centered in the circle.

**Step 9.**

Wrap the grey stripe of MC around the coloured tip and cut the excess with a scalpel. Mix some silver lustre dust and lemon extract until you have a paintable consistency. With a small paintbrush, carefully paint all the grey parts of your lipstick. Now you have a realistic looking edible lipstick. You should repeat all the steps and make as many lipsticks as you'd like on your finished cake. For this cake, I made six.

**Compact and blush****Step 10.**

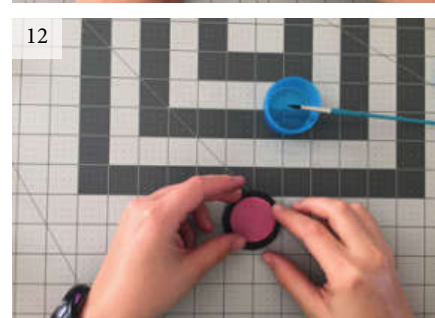
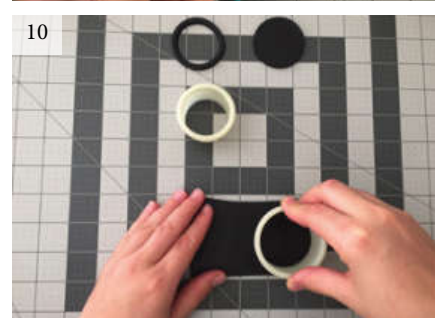
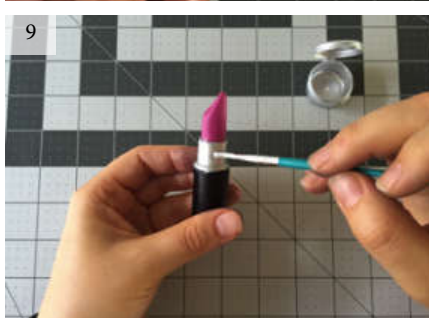
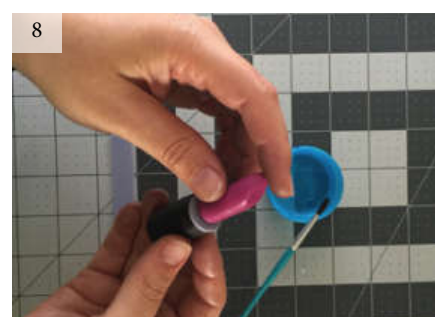
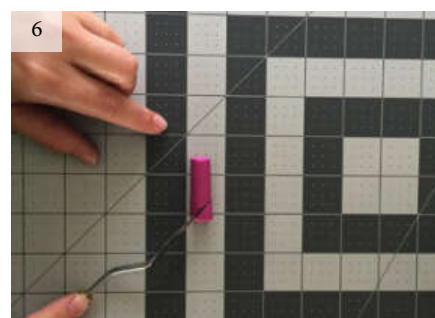
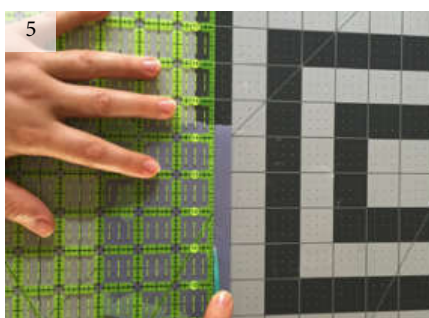
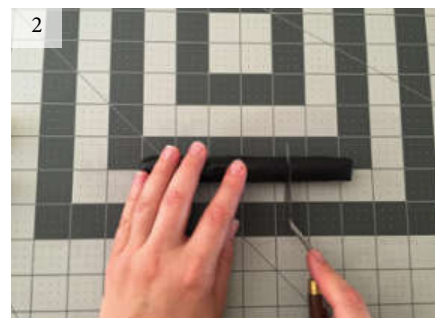
Roll out black MC and cut out two 2" circles with a cutter. Cut the centre out of one of the circles with a 1.5" cutter to make a ring.

**Step 11.**

Evenly roll out the coloured MC and cut a 1.5" circle with a circle cutter.

**Step 12.**

Now it's time to assemble the compact or blush. With a paintbrush, cover all the surface of the 2" circle.





**Step 13.**  
Carefully place the ring on top of the circle. Once the ring is secure, insert the coloured circle inside the ring. Repeat the previous steps for all the colours you'd like to make.

### Shadows

**Step 14.**  
Roll out black MC to  $\frac{1}{8}$ " thickness. Using the template as a guide, cut two 7.5"x3" rectangles.

**Step 15.**  
Cover one of the squares with a thin layer of shortening, then place one on top of the other. It's important to use shortening instead of sugar glue in this step.

**Step 16.**  
Using the template and the  $\frac{3}{4}$ " circle cutter, score all the circles, 21 in total.

**Step 17.**  
Once all the circles have been scored, remove the template and carefully cut the circles on the top layer only.

**Steps 18a & 18b.**  
Roll out all coloured MC to  $\frac{1}{8}$ " thick and use the  $\frac{3}{4}$ " circle cutter to make one circle of each colour and carefully insert the circles in the  $\frac{3}{4}$ " holes.

### Brushes

For the brushes, you'll need to find reference that will serve you as a guide to make your brushes. When you print it out, make sure the larger brush is 6.5" long. If you have real brushes, even better. The list of steps that follow are for the larger brush, but you can make the other brushes following the same steps.

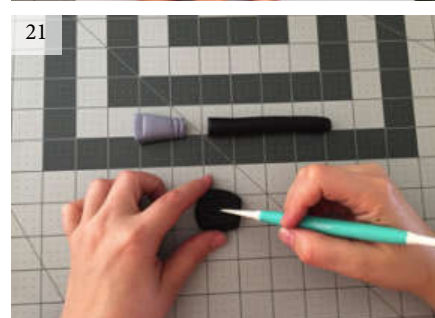
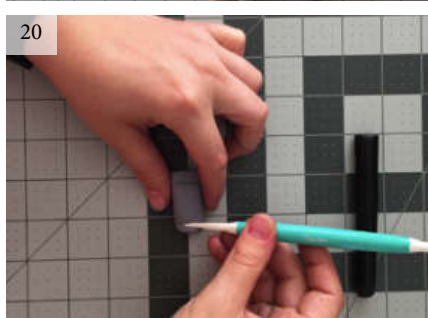
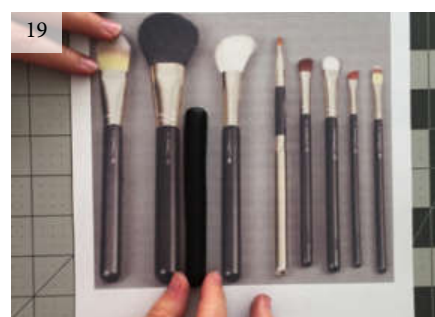
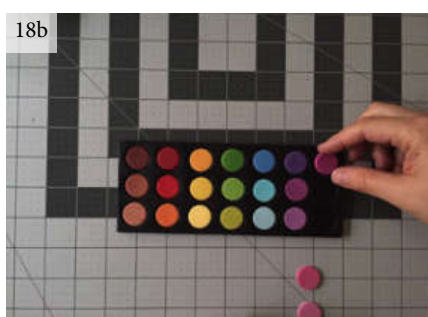
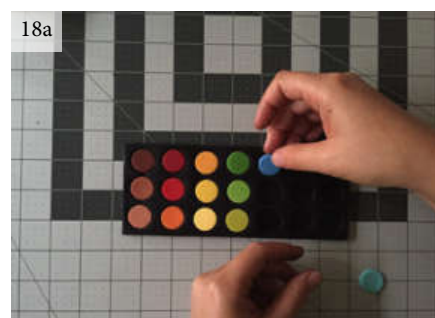
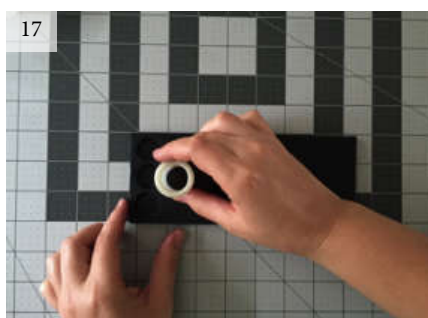
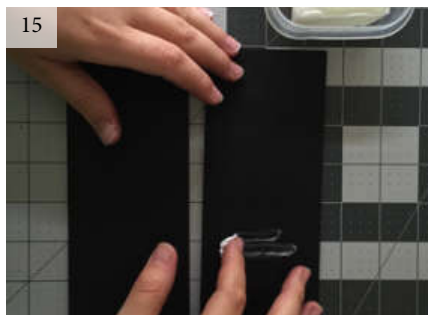
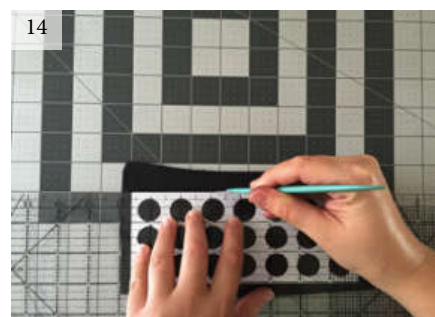
**Step 19.**  
To make the handle of the brush, make a log with black MC. Use your photo reference to get the dimensions correct.

**Step 20.**  
Roll a piece of grey MC to make the silver part of the handle. Shape it in to a cone and with a razor blade, cut it the same size as your reference. Using one of the sticks, flatten the wide side of the cone. With a veining tool, score parallel lines on the narrow side of the cone.

**Step 21.**  
Make a 1" black MC ball and shape it in to the bristles of the brush. Cut the excess with the blade and with the veining tool, score the bristles.

**Step 22.**  
Dip a 4" long 20 gauge wire in edible glue and thread it half way in to the handle. With the paintbrush, put some edible glue on the tip of the handle to make sure it will stick to the silver part. Thread the wire through the next part of the handle, inserting the narrow part first. Make sure the wire comes out the other side.

**Step 23.**  
Apply glue and place the bristles on the end of the brush. Paint the grey part of the brush with silver lustre dust and lemon extract.



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**Step 24.**  
Repeat the steps to make other brushes.

### Hardware pieces of the case

#### Case lock

**Step 25.**  
Roll out two small pieces of gum paste with the thickness of  $\frac{1}{16}$ " and  $\frac{3}{8}$ ". Using a cutter, make two 1.5" squares out of the thinner gum paste, they will be the base of the lock. From the  $\frac{3}{8}$ " thick gum paste, cut two  $\frac{3}{4}$ " squares and a 1.5" square.

**Step 26.**  
Using a quilting ruler and a scalpel, cut away  $\frac{1}{4}$ " of the thicker 1.5" square. Now you'll have a 1.5"x1.25" rectangle.

**Step 27.**  
With the scalpel, score a line  $\frac{1}{4}$ " inside the border of the rectangle, then cut all the way through and remove the excess. Using a #12 tip, score a circle in the centre on one of the  $\frac{3}{4}$ " squares and use a scalpel to score the key hole.

**Step 28.**  
Cut the other  $\frac{3}{4}$ " square in half and one of the thinner 1.5" squares. Use a #5 tip to score a circle on two of the corners on the big half square. With edible glue, put the lock together, as shown on the photo.

### Hinges

**Step 29.**  
To make the base of the hinges, roll out grey gum paste to  $\frac{1}{16}$ " thick. Cut two 1.5" squares. Using a quilting ruler or a straight edge, cut  $\frac{1}{4}$ " off the two squares.

**Step 30.**  
Roll a log about  $\frac{1}{4}$ " in diameter. Cut a 1.25" long piece, the same width of the base of the hinge.

**Step 31.**  
With a blade, cut it in half lengthways. Glue each half to the middle of each hinge, then make three small evenly spaced lines with the scalpel.

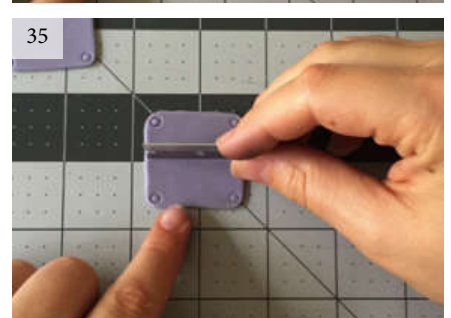
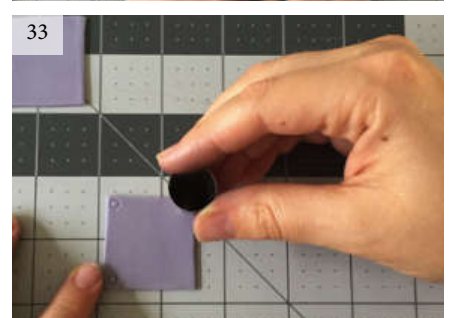
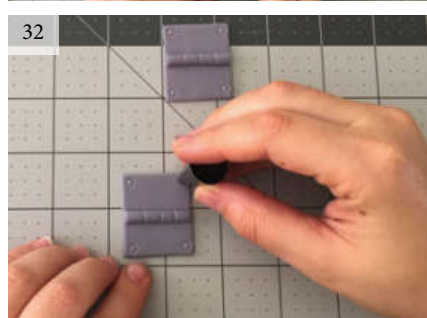
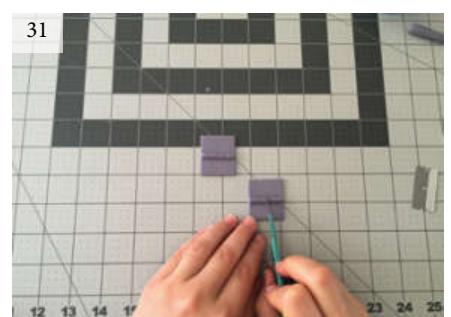
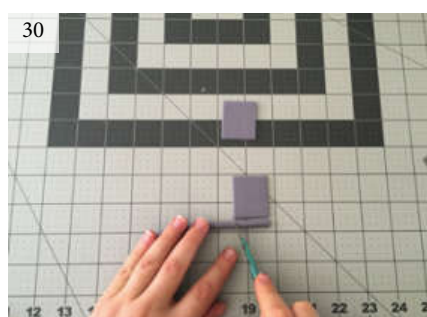
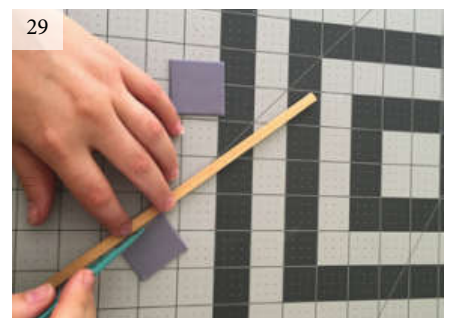
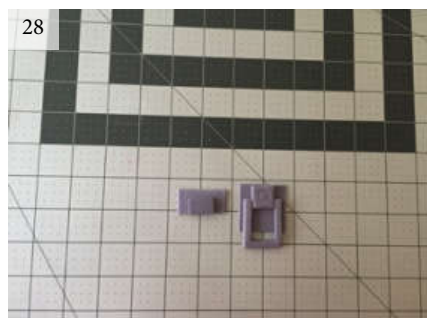
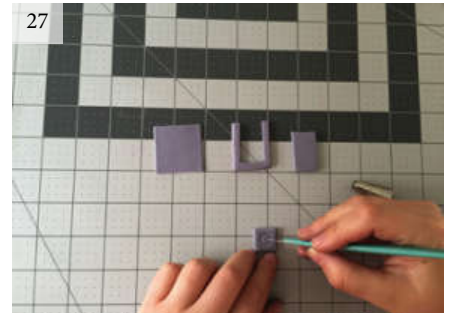
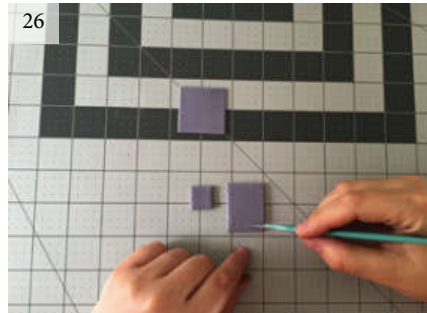
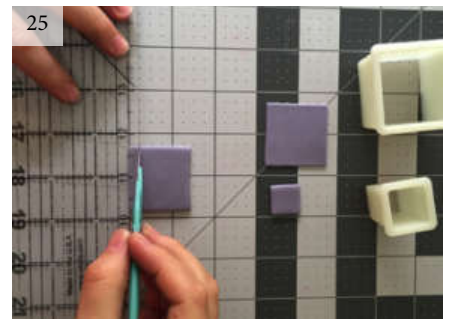
**Step 32.**  
Score a circle on each corner of the hinge using a #5 piping tip.

### Corner protectors

**Step 33.**  
Roll out grey gum paste  $\frac{1}{16}$ " thick, then cut six 1.5" squares. Score a circle on each corner of the hinge using a #5 piping tip.

**Step 34.**  
Using a scalpel, cut out the corners to make them round.

**Step 35.**  
Cut three of the squares in half, these will be used on the front corners of the cake.



# Step 36.

Cut out one quarter of two squares, these will be used on the top corners on the back of the cake. The remaining two squares are to be used on the middle of the back of the cake.

# Step 37.

After you've finished making all of your hardware, paint it with silver lustre dust and lemon extract.

## Making the case:

### Building the lid

# Step 38.

To make the lid, we're going to use  $\frac{1}{4}$ " black foam board. For the lid, cut a 13"x8.5" rectangle. For the lips of the lid, cut three stripes of foam board, two 1"x8" stripes and one 1"x8.5" stripe. For the feet of the lid, cut four 2"x1" square triangles.

# Step 39.

To make the cake drum, stack three 12" square cake boards, glue them with hot glue and cover it in tin foil. Using a scalpel, cut away the part where the lid will be in contact with the cake drum. Cut one 8.5"x $\frac{1}{4}$ " stripe, 2" away from the edge of the cake drum, and two 1"x $\frac{1}{4}$ " stripes, perpendicular and 2" from the edge of the first stripe. This step is very important as you want to make sure the lid is secure to the cake drum.

# Step 40.

On one edge of the 8" square cake board, make two 1"x $\frac{1}{4}$ " incisions, 1.75" from the corner. These incisions must match the ones made on the tin foil.

# Step 41.

With a hot glue gun, glue the narrow part of the lid to the cake drum. With a triangle ruler, make sure the lid sits straight.

# Step 42.

Glue the feet to the cake drum and the lid. Place them where the cuts are and double check with the cake board.

# Step 43.

Glue the lips to the lid. Place the long stripe on the top edge and the two smaller stripes on both the sides of the lid. Cut scrapbook paper in to a 8"x10" rectangle and glue it to the inside of the lid.

## Preparing the cake

# Step 44.

Cover the two remaining feet with cling film. Insert them in to the incisions on the cake board. Tape the feet to the outside face of the board (the one not in contact with the cake). This will help to leave a groove on the side of the cake where the feet of the lid will go. Place the cake on the board and fill it as you normally would, making sure the feet stay in place.

# Step 45.

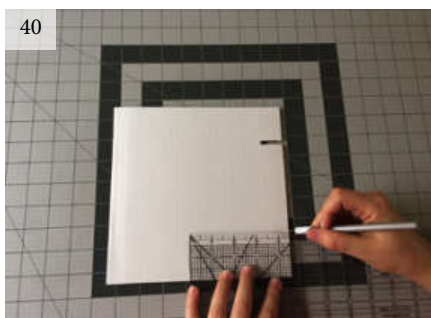
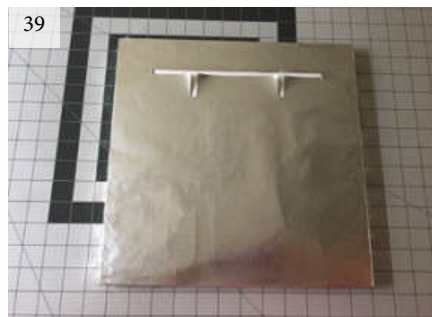
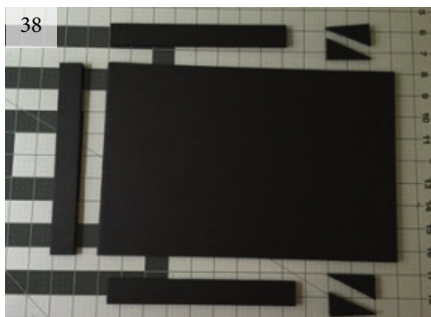
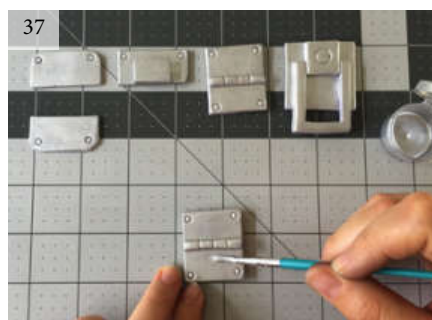
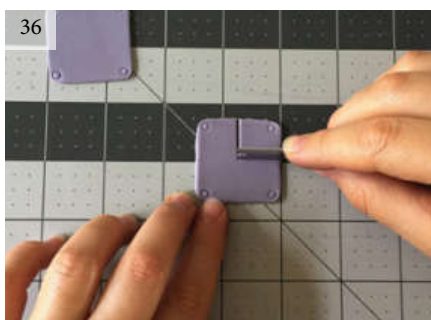
Cover your cake with buttercream or ganache. The feet must be visible and the cake must be less than 3.5" tall once you're done.

# Step 46.

Remove the feet from the cake, now you'll have two grooves.

# Step 47.

Cover the cake drum with fondant. Here, it's been covered with purple and yellow hexagons. There are two small pieces of cake board where the cake will sit, that way you don't have to cover the whole board.





**Step 48.**  
Place the cake on the cake drum, making sure to align the grooves and the feet.

**Step 49.**  
Using the 20" rolling pin, roll out black MC to about  $\frac{1}{4}$ " thick and cut an 8" square with the quilting ruler.

**Step 50.**  
Rub some shortening on the top of the cake and place the 8" MC square on it. Make sure it well covers the top of the cake.

### Covering the cake

**Step 51.**  
Roll out black and white MC to  $\frac{1}{4}$ " thick. Cut at least twelve 9.5"x9.5" panels, three  $\frac{3}{16}$ " and one  $\frac{1}{16}$ " thick. Let them firm up before moving to the next step. Cover one of the panels with a thin layer of shortening. Place a black stripe on the bottom of the panel. Use one of the wooden sticks to adjust the stripe and make sure it's completely straight.

**Step 52.**  
To make the front and side panels, use  $\frac{3}{16}$ " thick sticks as spacers to roll out the black MC, and  $\frac{1}{16}$ " thick sticks for the back panel. Using the quilting ruler, cut four 5"x9.5" panels, three  $\frac{3}{16}$ " and one  $\frac{1}{16}$ " thick. Let them firm up before moving to the next step. Cover one of the panels with a thin layer of shortening. Place a black stripe on the bottom of the panel. Use one of the wooden sticks to adjust the stripe and make sure it's completely straight.

**Step 53.**  
Continue by placing a white stripe and repeat until you have a panel covered by three black and three white stripes. Always check that they're straight.

**Step 54.**  
Repeat the two previous steps to make the other three panels. When the four panels are done, three of them will be  $\frac{1}{4}$ " thick and the other will be  $\frac{1}{8}$ " thick. The back panel is going to be glued to the foam board so doesn't need to be as thick as the others. To cover the sides of the cake, start by placing the side panels first. Cut straight the edge of the side of the panel that will be in contact with the lid. Place the panel against the cake and use a fondant smoother to help it stick to the cake.

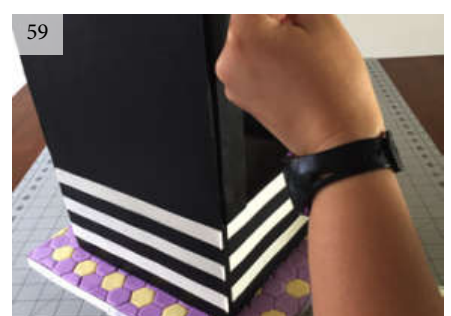
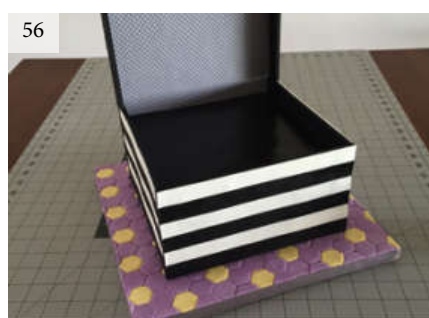
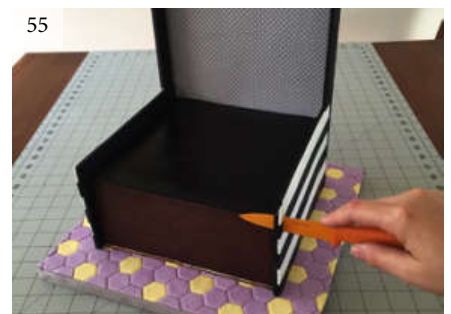
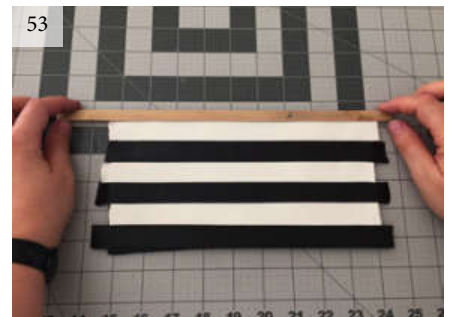
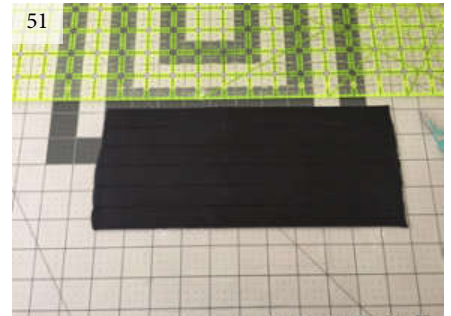
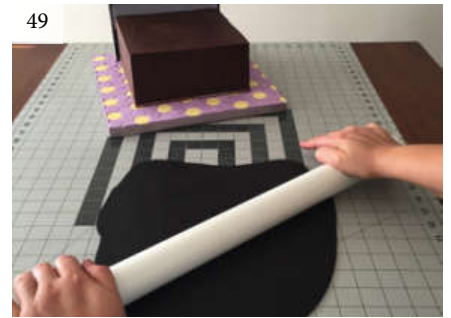
**Step 55.**  
With the help of a knife, cut the excess off the panels.

**Step 56.**  
Once you're finished with the sides, place the front panel and secure it with the fondant smoother. Cut the excess with the knife.

**Step 57.**  
To stick the back panel to the foam board, melt the white chocolate chips and with a spatula, spread a thin coat of white chocolate on the foam board lid.

**Step 58.**  
Make a 8.5" black MC square  $\frac{1}{8}$ " thick to cover the top part of the lid. Attach it with white chocolate.

**Step 59.**  
To cover the outside of the lips, make three 1" stripes of black MC  $\frac{1}{8}$ " thick. Attach them with white chocolate and cut the excess with a knife.



**Step 60.**  
Make several 1" stripes of grey fondant ¼" thick and cover all the corners. Attach them with sugar glue.

**Step 61.**  
Place one grey stripe on the top of the back panel and cut the excess.

**Step 62.**  
With the veining tool, score a dip line in the middle of the stripe. Use a wooden stick to make it perfectly straight.

**Step 63.**  
Finally, attach all the hardware to the cake, cover the corners with the silver pieces and place all the make up decorations.

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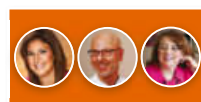
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# A Midsummer Night's Dream

## Inga Ruby-Burn - Bella Baking

My design is inspired by the quote piped on to the board, which is part of a speech by Oberon to Robin Goodfellow (Puck) in Act 2, Scene 6 of A Midsummer Night's Dream. Oberon tells of the 'love-in-idleness' flower and its powers, and asks Puck to fetch him this flower. In the play, the flower is described as "Before milk-white, now purple with love's wound". However, as it is also known as 'heartsease' or more commonly a tricolour violet, I chose to make my version purple, white and yellow.

The Royal icing techniques I have used on the plaque are pressure piping for the figure of Robin Goodfellow (aka Puck, "a shrewd and knavish sprite") and basic scratch piping. The sides of the cake are decorated with piped flowers, four small sections of string extension work, and simple dropped lines and pressure piping in a repeat pattern. The board has tiny writing piped on to it.

The plaque is hand painted and the pressure piped 'Puck' figure is prancing in the moonlit forest after having found a 'love-in-idleness' flower. The painting is done with paste colour and alcohol – it's my preferred edible painting method, as it's so similar to working with watercolour paint. I scratch piped royal icing details on to the painting and dry brushed colour on top – I find that gives better depth than piping flat colours. The end result is a 3D effect (very typical of my painted work).

I pressure piped the Puck figure with rubbed down royal icing (coloured black with powder colour) and a 0 nozzle. Rubbed down icing is off peak (normal consistency) icing which has had the air rubbed from it with a palette knife. The figure was piped on to cellophane and dried under a lamp, to retain its shine, then applied to the plaque very carefully once dry. It is tiny (around 1.5" in length) and extremely delicate.

Royal icing should always first be made to 'off peak' consistency (normal consistency – it will stand in peaks and the tops of those will gently curve over, hence 'off peak') and to stiffen, simply add more icing sugar. Or to loosen (for run outs and flooding cookies etc), add water until the desired consistency is reached.

Flowers are piped with stiff consistency icing – this enables the icing to retain its shape and definition once piped. My larger 'love-in-idleness' flowers are piped with a 57R nozzle and the smaller flowers are piped with a 31R nozzle.

To make the larger flowers, as follows:

1. Colour some stiffened icing purple with liquid food colouring. I used a violet colour and added a drop of navy blue and a drop of pink to add depth to the overall colour.
2. Using a 57R petal nozzle (or a 57L if you are left handed), pipe two overlapping petals on to a piece of parchment paper or cellophane secured to a flower nail.
3. Leave to dry under a lamp for 10 minutes.
4. Using the same style nozzle with white icing, pipe two overlapping petals halfway over the purple petals. Pipe a centre petal upside down over these. You will now have a five petal flower.
5. Tint the bottom petal with yellow petal dust (or you can make yellow icing and pipe the bottom petal with that – but I prefer the cheat way!).
6. Paint the centre details with a small fine artist brush and some black food colour.
7. Leave to air dry (or under a lamp if you need them to dry quickly) until hard.
8. Once dry, peel the flower carefully from the parchment paper and attach it to your cake using a small dot of royal icing.

And lastly, in my humble opinion, there is no other decoration so delicate as royal icing. It's always worth mastering the basics of piping to add finery to your cakes!

A collaboration of ten artists have come together exclusively to create royal iced creations with a Midsummer Night's Dream theme.



Photography: Gawain Ruby

Title piped by Eddie Spence MBE



**Sif Jensen - SifBeth**

My cake is a one tier blue wedding cake, the wedding cake of Theseus and Hippolyta. It features extension work in two colours and long strings of royal icing, from the side of the cake to the base. The top and base are decorated with overpiping, where the same pattern is piped in two layers to create a 3D effect, giving depth and life to the decorations. As Theseus and Hippolyta are to be wed by the new moon, I have decorated the top with two new moons made from runouts, and generally kept the design crescent shaped. The piped flowers are eglantine (sweet briar), one of the flowers mentioned in the play. The dark blue base symbolises the midsummer's night. In the middle sits their wedding monogram, an intertwined H and T, made with runout. The cake features the same overpiping design at the top border as around the base. The overpiping is made in a way that gives an illusion of overlapping scrolls. It is piped first with a darker base, then overpiped with a light colour. This gives more depth to the final result than if just one tone is used.

**Kristina Rado - KriKri**

*Photography: Flavio Coppo*

This cake has been made using several techniques and inspiration for the designs were searched for on the web.

**Asami Matsuoka - Sugar Room**

I have made a runout Collar Cake from the Japanese Midsummer Night's Dream. It depicts a beautiful lady and fireworks. The collar design is inspired from bamboo works. The lady is made with runout work and paint and the collar is made with piping and runout. I coated the cake with icing and the board with piping and runout.





### Melanie Marley - The Cake Artist

This three tier royal iced cake is made completely of royal icing and uses only piping nozzles for the decoration.

The inspiration was King Oberon describing his vision to Puck in Act 2, Scene 1.

"That same night, I saw Cupid flying from the moon to the earth, with all of his arrows ready. He took aim at a beautiful young virgin who was sitting on a throne in the western part of the world, and he shot his arrow of love well enough to have pierced a hundred thousand hearts. But I could see that Cupid's fiery arrow was put out by watery, virginal moonbeams[...] But I paid attention to where Cupid's arrow fell. It fell on a little western flower; which used to be white as milk but now has turned purple from being wounded by the arrow of love. Young girls call it "love-in-idleness." Bring me that flower. I showed it to you once. If its juice is put on someone's eyelids while they're asleep, that person will fall in love with the next living creature he or she sees."

All three cakes were flat iced and decorated completely in white. The colour was added afterwards with food colouring powder mixed with clear alcohol.



### Lucy Samuels - Honeycat Cookies

I was particularly excited to be a part of this project as I have always loved the Arthur Rackham illustrations for the Shakespeare play. They are full of the typical Rackham gnarled trees, goblin, imp and fairy-like creatures. The beautifully realistic insects, such as one particular little bumble bee, eventually inspired the centrepiece of my design. I very much wanted to try and use royal icing to create a similar rich and mysterious effect, but to use three dimensions for added depth. Ultimately, I realised what I was thinking of was something akin to an actual stage set, with lighting. So that's what I set out to do.







## Jen Rolfe - Jen's Just Desserts

You can create these cupcake domes and letters with a single bowl of "box mix" royal icing sugar, water, a squeeze of lemon juice, a single piping bag and tip. For a royal icing novice/calligraphy lover like me, this was a fun, inexpensive, and fuss-free way to experiment with scrolls and lettering. Not all lettering can be achieved with fondant, and not all fonts are available in mould form. Also, this seemingly dainty royal icing scrollwork cupcake dome is sturdy enough to sit securely over buttercream frosted cupcakes! Hopefully you'll find my tutorial helpful, but even more so, perhaps inspirational enough for you to try a bit of royal icing yourself. This was my first attempt at any of this, and really, if I can do this, anyone can! Enjoy!

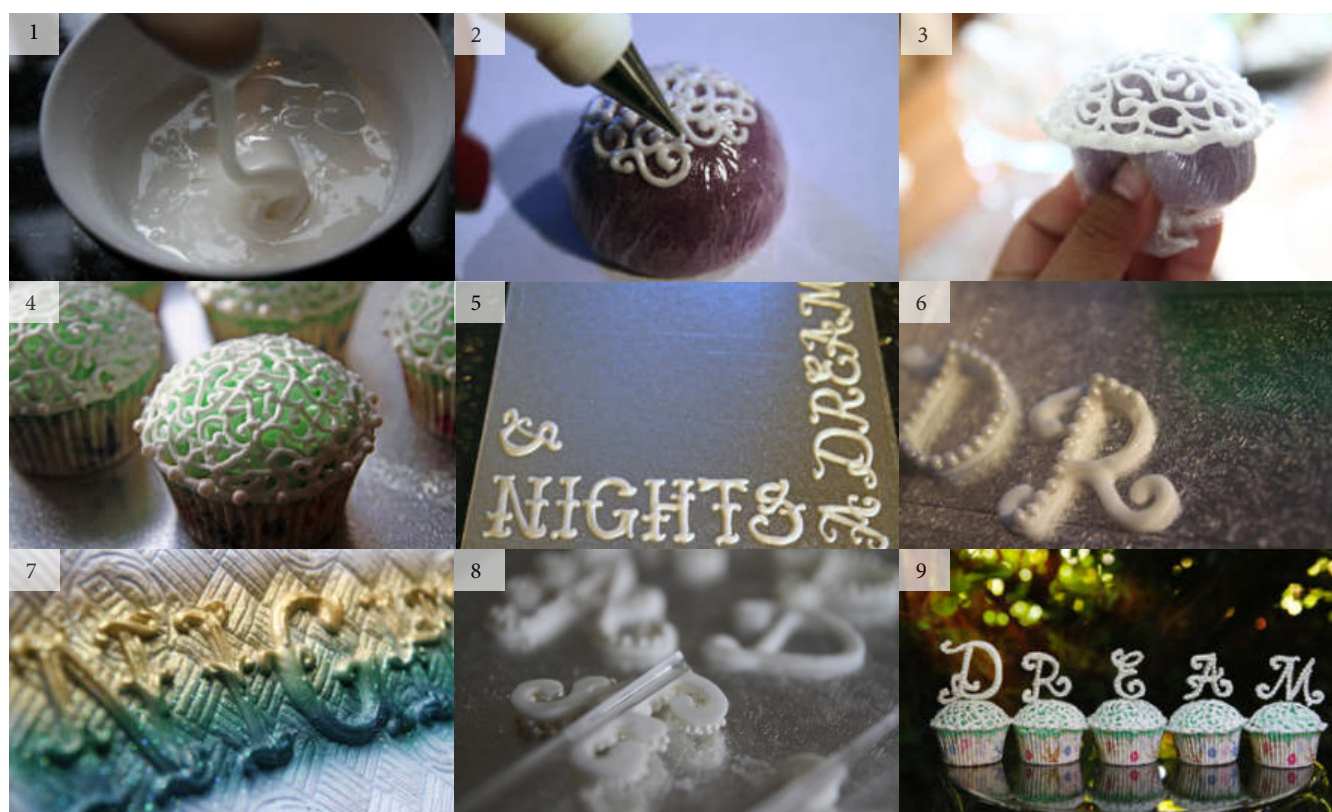
1. You can make your royal icing mix using any box mix for this technique. Roughly speaking, I used 3 cups of royal icing sugar + 3 tablespoons of water + 3 drops of lemon juice. Mix together in a bowl until you reach stiff peak consistency – or until the mixture is stiff enough to stand, but still soft enough to pipe.
2. Prepare your foam ball (I used a half foam

ball with a flat bottom side specifically sized to create fondant cupcake domes). Wrap the ball firmly in plastic wrap and tape the bottom. You want it to fit around the ball snugly, with minimal air pockets/creases etc. Lightly spray the wrap with bake release spray. Prepare your piping bag and tip (I used a medium sized disposable piping bag and a #3 tip). Start piping swirls to create a joined up pattern.

3. Once you get to about  $\frac{3}{4}$  of the way down with piping the swirls on the ball, create the base of the dome by piping the solid circle at the bottom of the swirls. You can add edible pearls or dragees or other decorative edibles if you wish. Allow the dome to set overnight or even up to a few days. Once they're dried, you just squeeze the ball and the dome will pop off.
4. Remove the dome carefully from your foam ball and place atop your cupcake case. If you use balls designed for creating fondant cupcake topper domes, they will be the perfect size to fit over your cupcakes. I used coloured buttercream to create a lovely contrast between the royal icing dome and the cupcake. You could serve them like this as the cupcake domes aren't attached, meaning the cupcake

can be easily (greedily) accessed. Note: don't let the dome touch any buttercream.

5. With your remaining royal icing, you can then pipe letters on to cling film or acetate covered boards (anything flat, really).
6. For some of the lettering, I added some more edible pearls to match the pearls on the domes. Using tweezers, work pretty quickly to get the pearls on to the royal icing whilst it's still wet. Again, allow to dry at least overnight.
7. I also made some non-pearl royal icing lettering...which I airbrushed and glitter-ified for some sparkle and bling!
8. Once your lettering is completely dry, turn them over and affix a clear cocktail stick to the back with (yup, you guessed it!) more royal icing. I used cocktail sticks that are flat edged which made the process a little easier. Wooden toothpicks will also work, but you may see them through the swirly domes.
9. Finally, insert your royal icing lettering in to your swirly royal icing dome and in to the cupcake. Voila! Wouldn't these be perfect for a bridal shower, or baby shower (or any shower), and wouldn't they be beautiful at a wedding!?





### Helenna Mannila - ClearlyCake

I have made a 'pop-up picture book' style scene from a *Midsummer Night's Dream* (Act 4, Scene 1) with Titania and Bottom; all made of royal icing, with some painted details. The background tall cake was airbrushed navy and the trees painted on – I wanted to create a heavily-dark atmosphere, indicative of the background of a deep and dark forest. The relief came in the form of the piped and runout trees and figures. The top of the cake has the *Midsummer Night's Dream* inscription, using a script from Mary Ford's 'Writing in Icing' book. This was piped on a plaque made of sugarpaste, and then the edges finished off with piped leaves. I was a little worried whether the piped trees would stand up with the extra piping of the leaves on the branches because this added weight. However, I shouldn't have worried as royal icing, though delicate, is very strong. The play takes place in a forest, so when I decided on my palette, I knew that the browns/yellows/greens of a forest would feature heavily. I wanted to concentrate on one scene only, rather than add too much detail in the form of the story. The scene with Bottom sleeping and Titania with him is a well-known one.



### Mallory Mae - ButterWinks!

I made my favourite thing to make... A BIG OL' COOKIE!

I looked through every classic *Midsummer Night's Dream* illustration I could possibly find. I pulled inspiration from not only those pieces, but also incorporated details from contemporary geometric tattoo art. I wanted my piece to feel both quintessentially enchanted and modern. I sprinkled elements from Shakespeare's *A Midsummer's Night Dream* throughout the piece, added a little bit of extra weirdness, and ended up making a vibrant cornucopia of everything that could possibly exist in a magical forest on a special night.

Creating the design for my piece was the hardest part. I gathered all sorts of reference material and drew up multiple sketches. From there, I decided what I liked and didn't like about each one until my final design felt even and nice enough to get to rolling, cutting, and baking cookie dough. My actual final sketch (on parchment paper) became the stencil for my dough because I wanted my cookie canvas to be as true to the drawing as possible. After baking and cooling, I used my reference drawings and an edible marker to draw on the cookie. From there, I flooded flat colours of royal icing and waited for them to dry. I then painted more detailed colours on to the icing using paintbrushes, almond extract, and Liqua-Gel colour. After all of my painted details were done, I piped defining lines and other miscellaneous details with a PME 00 until I felt like the piece was complete! (And usually, my piece is faux-complete five or six times until I truly decide to stop working.)

Specific techniques used with this piece: wet-on-wet, painting, piping.





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